

TWENTY-EIGHT PAGES.

# THE NEW YORK DRAMATIC MIRROR

VOL. XXXVII., No. 952

NEW YORK: SATURDAY, MARCH 27, 1897.

PRICE, TEN CENTS.



LOTTIE ALTER.



## MIRROR INTERVIEWS.

Marshall P. Wilder.

"Come in and see me, my boy. The flag is out from eleven to one. Ten to one you won't come at all."

But if the little humorist really believed that he was much mistaken. Promptly at eleven the next morning the interviewer saw his eyes slantward and saw the American colors fluttering from one of the topmost windows of a tall building in the heart of the city. The flag was out, which meant that "Marsh" was in. A moment later the interviewer was being asked to sit down and make himself at home in one of the most interesting little rooms by one of the most interesting little men in New York.

On the walls from a few feet of the floor nearly to the ceiling were photographs of pretty women and handsome men, and each one had a signature on it. The faces were familiar. They were the likenesses of men and women who have charmed and thrilled the thousands across the foot-lights, and of great statesmen, orators and artists.

"These," said Mr. Wilder, as he saw me glancing at the pictures, "are a few of the people I have smiled with—a few of my friends. Every one of them represents a kind thought. Nature denied me some things. She was apparently out of humor when I was born. But, as a well-known writer said, there is beautiful balance in the universe. It is true that nature, in putting a couple of feet under me left a couple of feet off the top. But she gave me a great big laugh. A laugh is infectious, you know. I have made a great many people laugh, and am comparatively happy."

"And tell me how you cultivated that laugh till it has made you famous and has gone ringing around the world?"

"No geying, please," said Marshall. "But to answer your question. I first began to amuse people when I was a very small kid at school. I was born up the State, but my father moved to New York when I was very young. I went to school No. 5 in Thirty-fifth Street. You know what boys are. It would have been hard for me if I had not been able to outlaugh them all. But as it was I became the little bantam cock of the school. One reason was, that I was quite precocious at throwing a bluff. I remember that one day the principal called for a boy to beat a drum and two to play flutes for the marching. I knew that the sound of the flutes would be mostly drowned by the drum and piano. So what did little Marsh do but hold up his hand and say that he was a flutist, although about all I could do was to get an occasional squeal out of the instrument. Well, we stood up before the school every morning, I blowing away at a great rate and coming in with a toot at the end of the measure. One day the teacher who played the piano called me over and said, 'Marshall, I want to hear you play that flute alone.' I had to make a clean breast of it. All they did was to laugh, while I had gained additional prestige in the eyes of the boys."

"When I left school the question was, what's to do. I couldn't be a prizefighter, so I became a stenographer. But then I hadn't forgotten my laugh and I used to go about entertaining people in the evening. I was glad at first to do this for nothing. Then I began to rise in the business until it was no uncommon thing for me to receive fifty cents for a night's entertainment, yes sir. But I would come to the office in the morning steady from late hours, and one day the boss said: 'See here, Marshall, what are you going to be, a funny man or a stenographer? You can't be both.'"

"This set me thinking. I took the bull by the horns and resigned my position, and have been laughing ever since. Not that the path wasn't rough at the beginning. I saw before long that the way to obtain recognition was to get the endorsement of some prominent man, and I singled out Henry Ward Beecher. I hate to climb hills, but at least six times did I tell up Columbia Heights in Brooklyn before I could get a chance to see the great man. One day Mrs. Beecher herself came to the door in answer to my ring."

"Here is this little man who has come to see you so often, father," she called back into the house. I heard a big voice saying, 'Show him in,' and before I knew it I was telling Mr. Beecher a funny story. The result was that I entertained his Sunday-school and received a letter of endorsement from him which was worth a great deal of money to me. Mr. Beecher and I became great friends, and I remember him with gratitude as well as with intense admiration. Some time subsequently, after I had been traveling in England with him, he gave me a letter to Mr. Cleveland, then President. I found about thirty people waiting in the ante-room for an audience with the President when I called to see him and I felt that I had half a day's stay before me. But I thought of my letter from Mr. Beecher and asked an usher to take it in. In a moment he came back with a request for 'Mr. Wilder to step this way.' It was a proud moment for me. I walked through the room among the waiting senators and congressmen like a cabinet officer, fully conscious that there were many jealous eyes upon me, and many persons wondering who that little chap could be who had such a pull with the President. Mr. Cleveland received me very kindly, indeed, and the next day I dined with him and Mrs. Cleveland. Little Marsh was getting on, wasn't he?"

"I began to get ambitious; America wasn't big enough for me, so what must I do but take a summer one morning for London. I may mention that just before this I had lost by an unlucky venture the money I had made, and therefore when I arrived on the other side I had just \$40 in my pocket. I took lodgings in Tottenham Court Road, and kept my expenses down to 50 cents a day. I had a letter of introduction to the president of the Savage Club, and received my mail there. In about three weeks, through another letter of introduction, I received a telegram asking me to come that night to 5 Prince's Gate, and asking incidentally what my terms were. I made these rather steep, because I thought that I must not hold myself too cheaply in London if I wanted to get what I was aiming for, namely, a chance to entertain the Prince of Wales. I was so afraid that I would receive another telegram telling me not to come that I stayed away from the club all day. When I alighted from my cab that night and went into the house the host seemed much surprised to see me."

"Why, why, Mr. Wilder, I telegraphed you not to come." I pretended to be equally surprised, but as I was there I volunteered to go upstairs and entertain the gentlemen. They were a frosty lot. They didn't expect me, and had never heard of me. There seemed to be only one kind and encouraging face among them all. I played to that face, and it was owing to it that I succeeded at last in thawing out the others. Well, about six weeks afterward I happened to meet the gentleman with the encouraging face. I expressed my gratitude to him, and said I should like to learn his name."

"Certainly, sir," he answered, and handed

me a card bearing the words E. S. Willard, Prince's Theatre. When Mr. Willard came to this country I was his first host. I gave a breakfast in his honor at which there were a great many notable people."

"Among the most delightful of my London recollections are those of Sir Henry Irving. Sir Henry is such a gentleman himself that it is hard for him to believe that everybody has not the same nature. He is, however, a wonderfully keen reader of human nature, and one of the best story tellers that I ever listened to. Sometimes he indulges in a harmless practical joke. One day he got me an invitation to entertain a company of Greeks. They were very handsome men and women, and seemed so intelligent that I thought my work would be exceedingly easy. But for half an hour I labored. There was not a smile. I tried harder still; I made the effort of my life. But it was useless; there was not the slightest manifestation of approval. It was not till I had given up in despair that I learned that none of them spoke a word of English. Sir Henry used to take great delight in telling this story to me. I met all of the prominent actors and actresses of London, and most of them are very charming people. In London, if the actor is an artist, society opens its doors to him, and he makes a great many very valuable and very pleasing acquaintances. "It may seem presumptuous for me to speak of myself in this connection, but while I think of it I want to say a word about the wonderfully cordial and hospitable treatment I received in England. The society women of London have exquisite tact; never did I encounter any stiffness or formality."

"I have met the Prince of Wales sixteen times by actual count, and have always found him the most informal and genial gentleman of any company he is in. His easy, off-hand manner puts you at your ease immediately. Once I accompanied to a reception, at which the Prince was present, those pretty little American girls who sing so cleverly, the Abbott sisters. They made his highness laugh very heartily when one of

## THE ACTORS' FUND BENEFIT.

The performance for the annual Actors' Fund benefit next Friday at the Broadway Theatre will take place in the following order: After the overture Mrs. Flaks will open the performance with a brief address. She will be followed by Julia Marlowe, with Dodson L. Mitchell, Eugenia Woodward, and Mrs. Sol Smith, of her company, in the one-act play entitled Chatterton. Marshall P. Wilder will follow. John Drew, with Maude Adams, Arthur W. Bryon, and Graham Henderson, of his company, will then play a one-act comedy, Too Happy by Hall. My Irwin has consented to sing. After which Olga Netherole will appear in the balcony scene of Romeo and Juliet, assisted by James K. Hackett, of the Lyceum company. Following this, Beatrice Harford, the monologue artist, will be heard in one of her unique and original selections; and the entertainment will close with Ferdinand Gottschalk, Joseph Wheelock, Jr., David Elmer, Katharine Florence, and Elizabeth Tyres, of the Lyceum Theatre company, in their successful comedy, When a Man's Married. No souvenirs or flowers will be sold in the lobby. The sale of seats began yesterday, and the attractiveness of the entertainment will undoubtedly yield a handsome sum to this popular professional charity. In consequence of the length of the bill the performance will commence at 1:30 p. m. It will be given under the direction of Daniel Frohman, the chairman of the Actors' Fund benefit committee.

## LOTTIE ALTER.

The picture upon the first page of this issue of THE MIRROR is that of Lottie Alter, one of the sprightliest ingenues on the American stage, who is shown in her clever impersonation of Wilbur's Ann in The Girl I Left Behind Me, a part in which Miss Alter made a strong hit. This charming little actress, typically American, is a native of that characteristically American



MARSHALL P. WILDER AT HOME.

them in answer to a question from the Princess of Wales as to whether they were not twins answered—

"Yes, indeed! Aren't we, Marshall?" "A little later one of them, who hadn't been formally presented to the Prince, told me that she wanted to meet him, and to go and find him. An English woman would have held up her hands in holy horror at the thought of the sacrifice of asking the Prince of Wales to come to her to be presented. But I thought the Prince would see the joke, so I obeyed instructions. He did see it, and was duly presented."

"There is a good deal of talk about the English being slow to appreciate a joke. I have not found that to be the case at all, although one Englishman did come to me for an explanation after I had made the remark that 'I dreamed one night that I was dead, but it was so hot that I woke up.'"

"I beg your pardon, Mr. Wilder," he said, "but it must be deuced hot in your country."

"I suppose that I know more celebrated people than any other man alive. It is my business to know them. My friendship with them has given me a rich experience. My mind is so to speak, a flower basket of pleasant memories."

## MRS. RILEY'S LATEST COMEDY.

Charles Hawtre, who owns the English rights for The Mysterious Mr. Bugle, has just written Madeleine Lacette Riley that he recently attended the copyright performance of the play given in Stockton-on-Tees, and expresses himself as delighted with the play which he will produce at the Comedy Theatre in London not later than next August. Rehearsals for the American production are now in progress at the Garden Theatre here. It will have its first important hearing in Washington April 5. The fact that Annie Russell and Joseph Holland are both in the cast lends the production an unusual interest.

## OHIO MANAGERS IN CONVENTION.

A meeting of local managers of the State of Ohio will be held to-morrow (Wednesday) at Reed's Opera House, Ravenna, O., for the purpose of organizing a protective association to combat play piracy, to keep out worthless attractions, and to restrict the number of performances given. A New York booking agency will be established.

city, Chicago, where she studied dancing, fencing and singing at the Chicago Conservatory. She commenced her professional career in 1888 as a member of Vernon's Jarboen's company. Advancing rapidly, she filled engagements with The Country Circus, Rival Candidates, Poor Girls, and as the Wolf in Lost in New York. During the two seasons last passed Miss Alter has been playing with marked success the part of Dot in The Cricket on the Hearth with Joseph Jefferson's company. She is a devoted student of her art, a conscientious worker, and a player of true ability and of rare promise.

## BROOKLYN THEATRE LICENSES.

The Brooklyn aldermen at their meeting last week reported the following amendments to the ordinance concerning licenses for places of amusement:

For each theatre, opera house, playhouse or other place of public amusement, where it has a seating capacity for 1,700 people or less, \$100; where it has seating capacity for more than 1,700 people, \$200; except that where the regular performances at such theatre, opera house, playhouse, or other place of public amusement shall exceed eight performances during the week the license fee shall be \$300; but the words theatre, opera house, playhouse, or other place of public amusement as herein used shall not be construed so as to require a license to be taken out on buildings in which no other entertainments are held than such as are given by church societies and benevolent societies, including private theatricals. Also an amendment reducing the license fees for ticket speculators from \$100 to \$50.

The report was laid over for a week.

## NATIONAL MUSIC AT THE WALDORF.

The second morning lecture about national music by Emily Burbank and Florence Mosher was given last Wednesday at the Waldorf. No more delightfully enjoyable series has marked the present musical season than this quality refreshing effort of two uncommonly brilliant young women. Last week's event had for its subject "Poland." Mrs. Burbank charmingly lectured upon the characteristic emotions of the Poles that find expression in their harmonies, and Miss Mosher, with equal charm, played illustrative selections from Chopin, Monchowski and others. To-morrow morning the third lecture will be given with "Scandinavia" for its subject, and next week "Bohemia and Hungary" will end the series.

## PROFESSIONAL DOINGS.

Lost, Strayed or Stolen will be presented in London, April 12.

Townsend H. Fellows gave a song recital at the Waldorf last Thursday.

In Old Kentucky is announced for the two-thousandth time at the Academy of Music Thursday evening.

The one hundred and fiftieth performance of My Friend from India will occur at Hoyt's next Monday evening.

Mrs. Lillian Gibbs-Keys gave a second lecture on Shakespeare, Goethe, and Browning at the Waldorf last Thursday.

The engagement of Sophie Trautmann, of the Metropolitan Opera company, to marry Charles Pazowsky of this city is announced.

Maurice Grau has arranged for four supplementary performances of the Metropolitan Opera company in this city April 12, 14, 15, and 17.

The production by the Demarech Opera company of Xaver Scharwenka's opera, Matswilutha, has been postponed to April 1.

The Irish oratorio, "St. Patrick at Tara," was sung at the Lexington Avenue Opera House March 17 by Marie Glover, Mary A. Hughes, Herr Lieberman, E. Luigi, Joseph Lirde, and W. J. Creamer. Frederick Intropodo conducted.

Any Lee, who was engaged for one week for All the Comforts of Home with the Grand Avenue Theatre stock company, has been retained for four weeks, and will play June in Blue Jeans next week.

Frank Lawton, who remained in Australia when the Hoyt company returned thence, has made a strong hit there, playing all the leading houses at large salary. He has an offer to visit Asia and Africa.

Walter Damroch lectured about "Das Rheingold" at the Waldorf last Thursday.

Frank Daniels in The Wizard of the Nile is underlined at the Broadway Theatre for April 19.

J. E. Toole will close his regular season of thirty-one weeks, April 3, reopening for a Spring tour at Washington, D. C., Easter week, April 19.

C. H. Kittredge has returned to New York after a season with Mr. Barnes of New York, in which he played the part of the railroad guard, Percy Brooks, with great success.

Several chorus singers were knocked down by falling scenery during a performance of An American Beauty at the Harlem Opera House March 15. No one was injured.

General James M. Warner, of Albany, was stricken by apoplexy at Daly's Theatre last Tuesday evening, and died after being removed to the foyer.

Bessie Evans, of the Isle of Gold, was attacked by heart failure during the performance at the Brooklyn Park Theatre last Tuesday evening. She was removed to a hotel and attended by physicians.

Edward Powers has joined The Slaves of Gold.

Charles Lloyd has canceled his engagement with George Breckler's stock company because of illness.

Mr. and Mrs. R. S. Spooner (Mollie G. Manson) will celebrate to-day at Centerville, Ia., the twenty-fifth anniversary of their wedding which occurred at Cumberland, Md., on March 23, 1872.

Al L. Dolson has closed his season with Down in Dixie, having been re-engaged for next season. He will do prom work during the Summer for one of Pain's outdoor attractions.

Lillie Lloyd won much praise at Washington for her solo dancing with Contorno's band.

Isham's Octoroons opened Gorman and Simmons's new theatre at Lawrence, Mass., March 15, turning people away.

A company, capitalized at \$10,000, has been organized in this State by James P. Howe, Lee Shubert, Harry L. Aaron and Jesse L. Oberdofer to produce A Trip to the Bowery, a new farce comedy by Lee Shubert and Abe Levi of Syracuse.

"Tip," an elderly fractious elephant belonging to the Barnum and Bailey shows, was strangled last Tuesday at the Winter quarters at Bridgeport.

The George W. Lederer company was incorporated at Albany last week "to present dramatic and musical compositions and to manage theatres." The capital is \$50,000, and the directors are George B. McLellan, George W. Lederer and Joseph V. Jordan. The company will manage the Casino.

Winnipeg, Manitoba, is to have a new Grand Opera House and a new Victoria Opera House, the latter replacing the present Bijou Theatre. Another new house is being built at Rat Portage, Manitoba.

Albert B. Gillam, of The Burglar company, and Miss Fowler, of Paul Casanova's company, were married at Brooklyn, N. Y., on March 14, at the home of the bride's aunt, Mrs. Gertrude Ives, 61 Clifton Place, by the Rev. Mr. Schlott.

Edmund Stanley, of De Wolf Hopper's company, was called away from the cast of El Capitán at the Broadway Theatre, last Tuesday evening, by the death of his mother.

Maggie Cline was a witness last week in the Supreme Court to testify concerning the validity of an insurance transfer made by the late Harry Williams, recently her manager.

Adeline Stanhope Wheatcroft, widow of the late Nelson Wheatcroft, wishes to correct the newspaper statements as to the age of her son, who will be nine years old in May.

William E. Byer reports very large business in Canada with A Railroad Ticket. The Burt Sisters and William F. Gould have joined the company, which now numbers 22 persons.

Eugenie Blair's company, directed by Robert Downing, includes Edwin Ferris, William Owen, J. E. Amory, W. B. Arnold, William Brimwell, W. B. Downing, Stuart Robertson, Louis Frohock, Joseph Williams, Fred Edwards, Linda Downings, Mrs. Ella Wren, Katherine Deberry, Cora Wells, Dora Booth, Mrs. Proctor and Lottie Wells; Albert Riddle, business manager; J. Henri Gresselt, treasurer.

The Bostonians probably will revive Robin Hood during their present season at the Knickerbocker.

The provisional engagement made by William A. Brady at the Academy of Music for two weeks beginning March 29 in case James J. Connett should have won the recent prize fight at Carson City has been canceled.

Dore Davidson has bought out Thomas Frost's interest in a comic opera satire, the production of their joint efforts. The music never has been written on account of the illness and subsequent death of Percy Gaunt. Negotiations are now pending whereby one of New York's most popular composers will have the matter in hand and an early production will follow. The title is withheld.



## IN OTHER CITIES.

## BROOKLYN.

Three productions entirely new to the local boards have been numbered among the offerings of the week. Paramount in strength and interest has been *Remembrance at the Mantel*. This delightful play is unquestionably the most satisfying that Charles Frohman has yet made for Mr. Drew's exploitation. It not only serves to exhibit to advantage the central figure, but gives opportunity to Maude Adams such as she has never had before, and of which she takes the fullest advantage. Those who have expressed a doubt as to the wisdom of putting Miss Adams forth for stellar honors should study her work in *Love's N. Parker* and *Murray Carson's* drama and be convinced that her talents have not been overestimated. The cast is most admirably balanced. The character study of Daniel H. Harkins as Professor Ingram is a study, and all the others reach a high plane of excellence. The scenery, effects, and detail have been identical with its run of 120 performances at the Empire. Business has been at high-water mark, the orchestra playing underneath the stage, and every seat in the house gone before the rising of the curtain, both at night and in the afternoon. Colonel Sloan's most attractive daughter, Julia Marlowe, and Robert Taylor in four selections from their repertoire, the principal features being *For Bonnie Prince Charlie*.

Sardon's latest work, *Spiritism*, which on its recent production at the Knickerbocker scarcely attained a success of estimate, was brought over to the Columbia on Monday to fill in time, unexpectedly left over by a change of booking and shifting of dates. The local press condemned it with the greatest unanimity, and the public have stayed away. Maurice Barrymore seemed absolutely devoid of interest in his own work, and gave a rendition of *Manuel Chavay* that made his auditors think of a steady sport who was down in his luck. Gifted as an actress as is Virginia Harwood, her art could not disguise the coarseness of *Finone*, nor make the role palatable to her audiences. It is a long time since the service of such a suitably strong cast, supplemented with rich drawing and tasteful appointments, have been so completely nullified in this instance. The attendance has been so pitifully small that the Brooklyn *Eagle's* columns of Wednesday contained a suggestion that the management by closing the house for the remainder of the week might at least save on gas bills. A welcome change for Monday will be Henry Miller in *Heartsease* which comes over direct from its run at the Garden Theatre.

The *Life of Gold*, or *The Star Spangled Dollar*, after a week of one-night stands employed principally to get the material into so-called acceptable shape, was brought to the Park for a trial week, on the success of which depended, it is said, the chances of it securing a New York opening. On Monday and Tuesday it was greeted by crowded houses, after which the attendance lagged to record breaking numbers—four hundred. Harwood's perfect stand as sponsor for the music, which save for an occasional brief tinsel jingle is most commonplace, but which when compared to the dialogue and situations is of a high order of excellence. A more stupor and uninteresting production than this could not well be conceived. One bright rift in the murky sky was the singing of Laura Shorter, a daughter of ex-District Attorney John U. Shorter. Miss Shorter, while not possessing a voice of great power, sings correctly, with ease, and is agreeable to look upon. Jennie Villars, beginning as early as Wednesday night, displayed the bad taste of singing a topical song in which she held James J. Corbett up to ridicule. Three neat scenes were displayed, also some bright dresses previously in use at the Casino. The ability of such people as W. H. Thompson, Ed Faver and Seymour Mann, however, was absolutely wasted. The next underline is *Crotona Clarke* in *The Last of His Race*.

At the Amphion business has shown a most marked improvement over that of last week. The Lady Slavey drawing out all the regular patrons of the place, the auditorium of which has looked like its old-time self, with scarce a vacant chair discernible. The performance, in no respect different from that of its recent fortnight at a down town house, has put in profitable time at the Gaiety, where *Human Hearts* will be on inspection on Monday.

A return engagement of George Richards and Eugene Canfield's *A Temperance Town*, at the Grand Opera House, has been rescheduled for large receipts as they were favored with at the same house when they were there. But one change is noticeable, the absence of George O'Brien, whose Uncle Joe and the Judge are not easy to forget. Another favorite Hoyt farce, *A Mid-nite Ball*, with Dicky and Laura Joyce Bell, is Manager Kilbuck's next announcement.

Matthews and Bulger's clever specimen of farce comedy, *At Gay Coney Island*, so well liked when seen at the Grand, some weeks ago, has put in profitable time at the Gaiety, where *Human Hearts* will be on inspection on Monday.

Andrew Mack in *Myra Aaron*, one of the best combinations of star and play touring the popular priced theatres, has filled the Bijou nightly. He will give place to *The Great Diamond Robbery* next week.

Some of the largest houses of the season at H. de and Belmont's have been entertained with *James M. Burton's* brilliant and interesting drama, *Following Miller Brothers' Dilemma*, which included some fairly good scenes and effects, but was notable principally for the extravagant diction by which they were described in both house bill and by the lecturer. Filson and Errol in *Woman versus Men* were once interesting, but as they have never varied their sketch in the slightest particular for about ten years, nearly all ordinarily frequent patrons of the vaudeville know its every point dead letter perfect, and in effect it has now become "quite cheery." Nat Haines and Joe Pettigill rattled off their diverting, though frequently broad, hash-up of old gags, in comparison with the preceding act seemed quite full of acceptable ginger. Johnstone Bennett, assisted by S. Miller, kept in the capacity of a "feeder," then gave her well-known four-character impersonations of *Little McGinn*, *Anna Mutton*, *Tony Youngling*, and *Sam Jones*. These who have the part of Mrs. Jack Harford, in *Low Rosen* and Kenneth Lee's sketch, *A Quiet Evening at Home*. Though Miss Bennett and Mr. Kent gave this act at the Columbia last October, so few people then saw it that its current production may fairly be considered its Brooklyn premier. Master Witter L. Peabody, the boy soprano, has been handicapped with such huskiness as to make vocalization a great strain. Those who have the little boy in charge will kill the goose that lays the golden egg if his voice be submitted much further to like strain. Felix and Cain, in their popular specialty, followed by the only Williams and Walker, assisted by fourteen darkies, gave a cake-walk which rounded up the bill in great shape. Hopkins's Trans-Oceanic Stars is the closing underline.

The Amaranth Dramatic Society gave one of the most brilliant performances in their quarter of a century existence at the Academy of Music on Wednesday night before an audience that for numbers, social tone, and brilliancy of dress, is rarely equaled in Brooklyn. William Young's comedy, *The Rajah*, which some years ago had a long run at the present Hoyt's Theatre, was given in a style that would bear highly favorable comparison to the best professional efforts. The cast was composed of the following well-known actors: John P. Cook, Helene Winter, Harry C. Edwards, Ruth Emerson, Arthur P. Dankley, Mary Farley, Harry M. Steaps, S. G. Acton, Jr., Clifford E. Dunn and William Downing.

Arnold Reeves, a Brooklynite of some professional prominence, has acted in *The Land of the Midnight Sun* to good results over at the Americana, where she is the next production.

Leah the Foreman has enjoyed considerable favor at the Lyceum, where it will make place for *The Octopus*. Harry Morris's *Twentieth Century Maids* have ordered money on Grand Street and will retire from the Unique in favor of the Greater New York Burlesque. The Brooklyn Music Hall's principal feature of a long bill has been the irascible Jennie Yeaman.

Robert's Bohemian Burlesque, with an augmentation of several new faces, have played a return engagement at the Empire, with a daily exhibit of the S. R. O. sign. Ryder's *Night Owls* will be the next bidders for patronage at this paving resort.

At the Star, Fields and Hanson's *Drawing Cards* have had no cause for complaint regarding patronage.

The best features of the bill have been Fred Valmore, the Australian imitator of musical instruments, Max Rhine in *Belated*, and Marguerite Fields, with her young brother Juba, in a sketch called *Love in Hogan's Alley*. John Fields has talent of a certain kind, and if properly coached, should be able to realize the ideal of Mr. Townsend's *Jimmie Fadden* much better than does Charles Hopper. The Black Patti and her troubadours are the coming week's engagement.

The authoritative statement that Robert Edison has

been selected by Charles Frohman as leading man for Maude Adams's starring venture calls to mind two other protégés of Colonel Sloan who have attained distinction after leaving "the front of the house" at the old Park. Young Mr. Edison, who stepped from the business office into a small part in *Pecunia*, has in ten years reached the distinction of a *Junior Premier* for a Broadway engagement this coming Fall. Close behind him in property comes David Robinson, who after relinquishing the part of the Colonel's private secretary was for a long time the treasurer of the Empire Theatre after its opening with *The Girl I Left Behind Me*. "David," who is one of the brightest of our people, now stands in a very confidential capacity to Senator W. J. Bennett and has an assumed residence on East Street. Then there is Thomas F. Rockford, for many years the door-keeper of the Park. His sunny disposition, genial smile, and cordial nature will be recalled by probably every member of the profession who has visited the City of Churches during the past twenty years. Mr. Rockford has wasted wealthily in outside drabs, has various large properties, and is now one of the heaviest taxpayers in the city.

Another development in the aldermanic warfare, directed against a certain gentleman identified with local theatrical management, has been the reduction in license for ticket speculating from \$100 to \$50. Some years ago the speculators had become such an intolerable nuisance, and for the most part were such a scum on the theatre, that the various members of the city, which had been brought to bear and a high figure placed upon the license, elicited their sympathy in making out the objectionable element, and since then the business has been conducted by a very limited number of responsible, intelligent and finely groomed young men. The recent act of the City Fathers while intended, it is alleged, as a slap in the face of the manager in question, is deprecated by the speculators themselves, who now fear an increasing upon their domain of the same class of pirates that have been long in business.

## PROVIDENCE.

In Gay New York with its many specialties was seen for the first time in this city at the Providence Opera House 15 and drew good houses. Prominent in the cast were Walter Jones, Lucy Daly, David Warfield, Arthur Gibson, and Alice Vesale. So Smith Russell opened 18 for the balance of the week in his new play, *A Bachelor's Romance* to good business. K. H. Sothorn in *An Evening to the King* 25.

Princess of Keith's Opera House had an opportunity 15 20 of witnessing one of the largest scenic productions of the season, *Under the Polar Star*. It was brought here direct from Boston with all the scenery and presented by the original co. at the regular Keith prices. Large audiences were in attendance all the week and enthusiastically applauded the realistic stage pictures and the work of the various members of the co., which was in the main commendable. Ulick R. Collins, W. S. Hart, George W. Marion, Felix Haney, and Agnes Rose Lane were the principal members. Gus Henge in *A Venetian Gentleman* 25-27.

The new policy at Lothrop's Opera House, that of playing combinations, is proving a success, and the audiences are larger every week. For the current week (15-20) Davis and Karg's co. presented *The Whistler* in a manner that elicited their hearty applause. Val-rie Burgess carried off honors for her excellent work in the role of Marie Varnet. Robert McWade, Jr., as Grant Sherwood, I. I. Farrell as Philip Barstow, Alfred Beverly as Billy Dean, Edith Marlow as Jean, and Emma Dunn as Cely Tyler all did good work. Miss Dunn is pleasantly remembered by patrons of the house, as she was for two seasons a member of the stock co. The place was well put on, notwithstanding the fact that the stage was rather small. *Slaves of Gold* 25-27.

The members of Battery A, Light Artillery, and the First Machine Gun Battery attended the Providence Opera House's a body 15 and witnessed the performance of *A Milk White Flag*.

A *Tartarous Widow* with Joe Hart and Carrie Deussen in the leading roles will be seen at Keith's in April. Tim Murphy will also come to this house soon in *Old Innocence* and Sir Henry Hypnotized.

The Providence Opera Club, Fred S. Gardner, director, will present the *Wildead* at the Columbia Theatre April 27. Harry Ballard will stage the opera and the cast will include many well-known singers of this city. Sousa's Band will give concerts here early in the Spring under the local management of D. W. Reeves, of the American Band.

Joseph W. Frankel was in town 17-20 in advance of *Slaves of Gold*. Fred Beckman was also here in the interests of *A Venetian Gentleman*.

Isabel's *Octoroon* (Eastern) closed season at the Westminster Theatre 15.

Julia Marlowe will appear at the Providence Opera House during the week 20.

W. S. Reeves has sold his bookings for *Hands Across the Sea* for the balance of the season to L. C. Jones. Mr. Jones took charge of the co. 15.

On the Mississippi closed 20 and the members of the Pichanilly Band returned to their homes in Cincinnati, Ohio. Manager Arthur E. Miller bought each a suit of clothes and paid railroad fares.

Carlton Wells will close with the *Hands Across the Sea* co. after Easter, and head a repertoire co. of his own.

Frank and Kate Ambrose have recently joined the stock co. at the Grand Opera House, Boston.

Brady's Cotton King co. comes to Lothrop's week of 20.

Mrs. General Tom Thumb and her co. of Midget Comedians will appear at Music Hall 25-27.

Brooks's *Claret* and *Marine* Martin, assisted by Sibyl Samson, soprano, gave afternoon and evening concerts in Infantry Hall 19.

## NEW ORLEANS.

Francis Wilson in *Half a King* appeared at the Grand Opera House 15-17. The good music, gorgeous costumes, and clever people make the production the success of the season. Mr. Wilson in the life of the co., and received an ovation at every performance. Baldwin-Melville Comedy co. 21: Winton the Wonder April 11: Grand Opera co. 18.

Georgia Cayvan, presenting Squire Kate, Mary Pennington, Spinster, and Goblin Castle appeared 15-21 to good business. Goblin Castle is from the pen of Elizabeth Bland, formerly of New Orleans, and was given by request of numerous society people. Squire Kate met with little favor from press and public, but the personnel of the co. is exceptionally fine. Eugene Blair in *The New Magdalen* 21.

E. E. Rice's ever-popular extravaganza, *Excelsior*, Jr., with Carrie Behr, Eddie Martin, and Joe Cawther in the principal parts, was a good drawing card 14-21, and did big business during the week. Joseph Jefferson 21.

Ellen Beach Yaw, accompanied by several competent vocalists and instrumentalists, gave two concerts at the French Opera House 15, 16, but did not draw as well as the merits of the co. deserved.

Robert Downing, who is here managing Eugene Blair, will remove his school of acting from Washington, D. C., to New Orleans for an indefinite period.

The Woman's Club entertained Georgia Cayvan 18. The most prominent people in society were on hand to meet the actress.

Joseph Jefferson opens his Spring season 22. He will be seen in *Rip Van Winkle*, *Crocket* on the *Hearth*, and *Land Me Five Shillings*.

J. MARSHALL QUINTERO.

## PITTSBURG.

A very large audience greeted W. H. Crane at the New Grand Opera House 15. A *Pool of Fortune* was given. The co. is well selected, and gave satisfaction. Next week Hermann III. opens.

At the Alvin Theatre, Olga Netherole opened 15 in *Carmen*. Camille, Denise, and The Wife of Scarli were underlined. De Wolf Hopper follows in El Capitano.

Darkest Russia was the attraction at the Bijou Theatre 15 to a packed house. Sid R. Ellis as Cobb received an ovation. The Electrician comes next week. The Academy of Music had a large audience 15, Vanity Fair being the bill. Next week the Rents-Santley co. appear.

The East End Theatre was dark 15-20.

At the Avenue Theatre The Private Secretary was given by the stock co. 15 to large attendance. The vaudeville bill was up to the standard. Next week the stock co. will produce William Gillette's comedy, *The Strategist*. The Edith Trio, Ed Leslie, Carline Sisters, and Lewis and Elliott will appear in the vaudeville.

The Hopkins-Duquesne Theatre was well filled 15 to witness a first-class vaudeville co. Next week Paquita is re-engaged. The new comers will be Charles Bassett, Drew Donaldson, and Charles Earle in the one-act operetta, *Pygmalion* and *Gaiety*. Robert Fitzsimmons comes to the Academy of Music April 5.

J. W. McKinney, manager for De Wolf Hopper, is in town.

E. J. DONNELLY.

## MINNEAPOLIS.

The De Koven-Smith Opera co. presented *The Mandarin* at the Metropolitan Opera House 11-13, opening to a fair house despite one of the worst storms of the season. The Mandarin is certainly one of the best of De Koven and Smith's recent creations, and deserves the success it has attained. The co. is exceptionally good. Henry Norman as the Emperor was excellent. George C. Boniface, Jr., was very amusing as Fan Tan. George Honey made an admirable Mandarin. Bertha Walther looked charming and sang effectively as Jennie. Belle Harper was happily cast as Ting Ling. Alice Bennett was thoroughly at home as Sing-Li. The actress displayed his sweet voice to advantage as Hop-Sung. The personal dance was a pleasing diversion. Strong chorus and handsome stage effects.

For Fair Virginia was given its first production in this city at the Metropolitan Opera House by Mr. and Mrs. Ross Whytal 14 to a delighted audience. The play is beautifully written, and is interpreted by a co. of uniform excellence. Mr. Whytal was very effective as Stephen Decker. Alice Kearney acquitted herself with credit as John Langhale. John Woodard was more than ordinarily good as Zak, and Mrs. Whytal made many friends as Nell Edmund. She is a most accomplished actress. Mabel Bert, who is favorably remembered as a member of Jacob Litt's stock, gave an artistic performance of Virginia Edmund, and little Lottie Briscoe carried off the honors as Julia. The scenic inventory left little to be desired. Stuart Robinson 15-20; Richard Mansfield 22-24.

At the Bijou Opera House these prime favorites, Murray and Mack, opened a week's engagement 14 in *Pisnigan's Courtship* to the customary large Sunday audiences, and made a decided hit. Interest, of course, centered in the stars who outdid themselves in their efforts to please. Their support was good. Mary Taylor, Grace Cummings, the Trumbull Sisters, and Fred Wilson deserving special mention. Under *Martial Law* 15-27.

Sousa and his famous band gave two concerts at the Lyceum Theatre 15, and a special matinee at the Metropolitan Opera House 14 to large business. The soloists were Elizabeth Northrop, a sweet-voiced soprano, and Martina Johnstone, a violinist of rare ability.

The War of Wealth was given its last production on any stage at the Bijou Opera House 13. "Sandy" Dingwall, Jacob Litt's general manager, is here closing up the affairs of the co.

Nat Roth, formerly manager for Della Fox, arrived here 11 and at once assumed control of *The Mandarin*.

Manager L. N. Scott left 15 for New York city.

F. C. CAMPBELL.

## ST. PAUL.

At the Metropolitan Opera House John Philip Sousa and his famous band gave two concerts 11. Despite the heavy snowstorm that prevailed during the day and evening Sousa drew a full house at the matinee and a packed house with S. R. O. in the evening. Sousa's popular marches evoked their best applause. Martina Johnstone, violinist, and Elizabeth Northrop, soprano, acquitted themselves finely, also Arthur Pryor, Franz Hall, Simone Mantra, and Jean Moorehouse, soloists. The concerts were a decided success. Receipts matinee and evening over \$10,000. Sousa played a return engagement 14 to a large audience.

Edna Clayton, supported by Horace Vinton and a capable understudy of John G. Ritchie, presented *La Belle Ruse* 12, 13 to fair houses. Miss Clayton made a very favorable impression in the role of Beatrice, La Belle Ruse. She gave an artistic interpretation of the part, and was especially strong in the emotional scenes. Horace Vinton's *Capitaine Dudley Brand* was a neat and praiseworthy piece of acting. Fred Linton gave an excellent character work as *Monroe Quinton*. The co. gave a good performance and well deserved a larger patronage.

Stuart Robinson and an excellent co. presented *The Jucklins* 15-17 to well filled houses. Mr. Robinson's admirable interpretation of the part of Lemuel Jucklin was most mirth provoking and evoked hearty applause. Mr. Robinson is a great favorite with St. Paul theatregoers and received a cordial welcome. Newton Chinnell, Charles Charles, John Webster, Jr., Benjamin Howard, Kathryn Osterman, Mary Asquith and Mrs. Samuel Charles finely sustained their respective roles. Mr. and Mrs. Ross Whytal in *For Fair Virginia* 18-20; house dark 21-24; Richard Mansfield in repertoire 25-27.

At Litt's New Grand Opera House Milton Noble's new play, *Under Martial Law*, was produced 15-19 with an excellent cast. It opened to a full house and an appreciative audience. The play was nicely staged. The plot is very interesting and the dialogue is pertinent and natural, the action clever and sprightly, the comedy neat and entertaining. Dolly Nobles as the young heroine Eloise Lambert plays the part with good taste. Milton Noble's Uncle Abe, the old negro servant, won the favor of the audience. Celia Alberg was very pleasing in the role of Eloise. William Beach, J. M. Colville, Scott Cooper and Otto Turner do excellent work in their roles. Jacob Litt's new play, *Shall We Forgive Her*, will be given its first American production 21-27.

The tenth of a series of enjoyable concerts given by Seiber's Orchestra at the Metropolitan Opera House drew a large and pleased audience 14. The programme was rendered in an excellent manner and proved the best of the series.

Milton and Dolly Nobles, who have not visited St. Paul for some years, are favorably remembered. Mr. and Mrs. Nobles met with a cordial welcome at the Grand 14.

Manager L. N. Scott, of the Metropolitan Opera House, reports business improving at his theatre. Mr. and Mrs. Jacob Litt occupied the Grand 14.

Geo. H. COLGRAVE.

## BUFFALO.

William H. Crane presented *A Fool of Fortune* at the Star Theatre 11, 12, and by request his Wife's Father was produced 13. Both plays were well received by large audiences, although his Wife's Father gave the better satisfaction. The Sporting Duchess was given 15-20 to splendid business. The stage setting is good, and delighted audiences were the rule throughout the week. Rose Cochran, who has the title role, does conscientious work, but the part gives her little opportunity to display her talents. Others in the remarkably strong co. are Louis Massen, J. H. Stoddard, Harry Lee, William Bernard, Cora Tanner, and Elita Proctor. Otis Padden and Wilson 23-24; in Gay New York 25-27; Midway Bell April 1-3.

Charles E. Blaney's *The Electrician* was produced at the Lyceum 15-20. The play differs from Blaney's other successes in that it is pure melodrama. Opportunities for good scenic effects are made the most of. Annie Ward Tiffany was heartily greeted by her many Buffalo friends, and big business was the rule. Gilmore and Leonard's *Hogan Alley* 22-27; Texas Steer 29-3.

The Rents-Santley Burlesque co. played a return date at the Court Street 15-20, and were greeted by packed houses. At the St. Patrick's Day matinee the box-office was closed at 2 o'clock. The Sisters Engstrom, two pretty Swedish girls, were especially pleasing, and the performance gave general satisfaction. The co. has been materially strengthened since last seen here by the French dancers, Tyrene and Evaline. The burlesque on the Seelye dancers was tame. Reilly and Wood's *Big Show* and the Cherry Sisters 23-27; Harry Hill's *Re-View* 28-31.

At Gibb's Music Hall an array of vaudeville talent, including Nini Diva, Mahr Sisters, and the Cosmopolitan Trio, pleased the patrons. Business fair.

At Music Hall Buffalo Symphony Orchestra, with Victor Herbert, violinist, 18; Sousa's Band 25, 27.

Joe Grodz, of this city, joined Fred Elder's *Night Owls* 18. He is a ballad singer possessed of an unusually sweet voice.

Fred McClelland has abandoned his Sunday night concerts at the Lyceum for the present.

M. S. Robinson, manager of the Lyceum Theatre, is contemplating the erection of a temporary structure for vaudeville attractions during the G. A. R. encampment in this city. The building as planned will have a seating capacity of three thousand persons.

On a scaffold used in the construction of the new Metropolitan Theatre fell and four men, including Louis H. Eckert, one of the proprietors of the theatre, were injured. The injuries are painful but not serious.

REYNOLD WOLF.

## INDIANAPOLIS.

Francis Wilson opened his annual engagement at English's Opera House 11 in *Half a King* to a representative audience. Wilson kept the house in a roar, being called before the curtain and responding with a speech. The opera is handsomely staged and the co. about the best voice. Lulu Glaser is as brightly as ever and J. C. Nissen made a blustering Duke. Clinton Eld-

er has a sweet voice. Business was good during the stay which closed 13.

The Brysons filled the Grand Opera House with packed audiences closing 13.

Nat Goodwin comes for one night only 17 in *An American Citizen*.

Shed No. 2 with the Cinematograph at the Grand Opera House, had large house at both performances 15, and the play, with half-length escapes, etc., remains during the week. The pictures shown are new and pleasing.

Misses's City Club's return engagement at the Empire 12 was successful.

The Fay Foster Extravaganza came to the Empire 18, and its other place, *A Night on the Royal Blue Line* is the best seen here this season. The olio is good, and contains Campbell and Ward, comedians; Lorraine and Cardy, black face; the Judges and Harry Lamar, with a special wire. This house turned away a thousand at the matinee 17, when the fight was announced by rounds.

## DETROIT.

Emily Bancker, who used to be with Rosina Volcan's co. and was last seen here three years ago as the star in *Glenn*, appeared at the Detroit Opera House 15-17 in *A Divorce Case*. This is a version of Sardon's Divorce made by Harry St. Maur. It is well written—a bright, spirited little piece, containing much good dialogue, more clever than low, and is thoroughly enjoyable. The character of Diana Crampton fits Miss Bancker in a most happy manner. She takes the role of the wife in a style which has evoked nothing but praise from our local critics. She did equally good and commendable work in the sketch, *Comedy and Tragedy*, which preceded *A Divorce Case* each evening. This piece was written for Mary Anderson by W. S. Gilbert, and was first played in Detroit by her eleven years ago. We again saw it when Julia Neilson, of the John Hare co., appeared in it during that gentleman's engagement at the Grand Opera House in '96. Miss Bancker is given adequate support by Harry Burdett, Raymond Cope, J. W. Cope, Ada Craven, Chances O'ney, and Elizabeth Roscoe.

John O. Seabrooke follows at the Detroit, where he opens Thursday evening (18) to play the rest of the week. The *Speculator* is the play billed, for which we are devoutly thankful. Mr. Seabrooke appeared at the Detroit this Fall in *Throughbred*, and it made us sad to see an actor of his calibre wrestling with such material—or rather lack of material.

*Human Hearts*, which was seen here last April, is running at the Lyceum 18-20. Hal Reid, the author of the piece, is also the hero, and his wife, Bertha Belle Westbrook, takes the principal female role. Both of these actors, as well as most of the people surrounding them, do commendable work.

Sousa will give a concert Sunday 21, assisted by Elizabeth Northrop, soprano; Martina Johnstone, violinist; Arthur Pryor, trombone, and Franz Hall, Snare Drummer.

Isabel's *Octoroon* opened at Whitney Opera House on Sunday (14) and has been doing a very large business all week. This co. was seen here last February, when it made a very favorable impression, and as it comes back to us with all its good features unimpaired it is welcomed as a good entertainment. The singing done by some of the members is quite above the average, notably that by Fred J. Phipps, Madeline Hyer and Madeline Phipps. *Slavery* in its comic dancing is one of the big stars. Next week Agnes Wallace Villa opens 20.

Once more the Capitol Square has been reopened, this time with Katie Rooney and her Greater New Yorkers as the attraction. The programme is of the specially-baroque order, and some of it is fairly good of its kind and more of it is not. The co. holds possession 14-20. Next week more of the baroque will be given by the Fay Foster Burlesque co.

Wonderland's Little Theatre has been crowded last week and this to see the pictures of the inauguration parade shown by the biograph.

Nothing is on at the Empire Theatre the first of this week, but Barton Holman, the well-known traveler and lecturer, will begin a series of lectures Thursday 18 which will extend until 25.

## LOUISVILLE.

Frank Daniels in *The Wizard of the Nile* drew excellent business at Macaulay's 15-17. The opera was heard here for the first time, and created a most favorable impression. Louis Boyce and Harry Allen doing especially good work in support. Nat Goodwin comes 18-20, appearing for the first time here in *An American Citizen* and the Rivals and closing the regular season at the house.

Riley's Comedians in *Our First* enjoyed a good week at the Grand Opera House, commencing 15, the bargain day matinee bringing out the ladies.

The sale of seats for the Metropolitan Opera co. engagement at the Auditorium 25, 27 has been exceedingly large. Lehengrin has been substituted for *Seigneur* for the closing night of the engagement.

The *Amateur* Frank Bush in *Girl Wanted* 14-20 drawing satisfactory business. Ada Grey follows 21 in *East Lynne*.

The Cummings Opera co. in *Our Strategists* and *The High-heeled Shoes*, the latter the work of Edmund Day of the co, drew good business at the Temple 15-20.

The New York Stars, an excellent vaudeville organization, occupied the stage at the Empire Theatre commencing 15, and will be followed by the City Club.

Sam S. English, a relative of Manager James B. Camp of the Grand Opera House, who succeeded the late Clarence Pelet as advertising agent at that house, was married at Cincinnati 18.

A number of friends of business manager Wm. Colgan of Macaulay's tendered him a complimentary dinner at the Randolph 11. It was a very nice affair, and a deserved capitation to an all-around good fellow.

Capitine, the dancer, was a loser by the abrupt closing of the Bijou. She had been engaged at a large salary for two weeks, but received only one week's salary.

Horace McCrackin, business manager of the Buckingham, is making an enviable reputation in a difficult position, that of successor to Colonel Savage, who for many years handled the business end of the Whittaker comedians.

Buck McKinney and Fess Hamilton of Macaulay's business force have been engaged for the turn-style and box-office respectively of the Ball Park.

Colonel W. H. Meffert, the custodian of the Masonic property, in which the Temple Theatre is located, and for several seasons manager of that house, is acting as drill master of the crack corps of Louisville Lodge of Elks, who hope to carry off the prize at the reunion of the order, to be held in Minneapolis in July.

Rosenthal, the pianist, having canceled his engagement to appear at the subscription concert, to be given at Macaulay's early in April, it is possible that Teresa Carreno, the pianist, will be secured to appear in his place.

Allice Verona, the former prima donna, who is now living in retirement in this city as Mrs. Fred Hudson, has returned from a recent visit to the South, where she took in the New Orleans Mardi Gras festivities.

CHARLES D. CLARKE.







\_\_\_\_\_



ger): Hon. H. W. J. Ham lectured at Centenary Chapel 9 on the "Soiling star in Politics" to small business; lecture fine. Salter and Martin's U. T. C. 13 to top-heavy house. Fabio Roman 13 to fair business; performance first-class in every respect. Prof. Adell's Dogs and Ponies 16, 17; Roberts's Faust 23; Lincoln I. Carter's Heart of Chicago April 1.

**MEXICO.**—FERRIS'S GRAND OPERA HOUSE (Gentry and Worrell, managers): Salter and Martin's U. T. C. 13 to top-heavy house. Fabio Roman 13 to fair business; performance first-class in every respect. Prof. Adell's Dogs and Ponies 16, 17; Roberts's Faust 23; Lincoln I. Carter's Heart of Chicago April 1.

**LEXINGTON.**—NEW GRAND OPERA HOUSE (E. Chasler, manager): House dark 15-20. White Crook 20.

**JOPLIN.**—JOPLIN CLUB THEATRE (H. H. Haven, manager): Nellie McHenry in A Night in New York 13 to a large audience. Co. gave entire satisfaction. Wm. L. Roberts, supported by Olive Martin in Faust to a fair audience. Mr. Roberts as Mephisto was frequently applauded as were Ulysses Davis and Olive Martin. HAVEN OPERA HOUSE (H. H. Haven, manager): Clinger and Claxton in repertoire 8-15 to small business; co. very poor. Fisk Jubilee Singers 14.

**CLINTON.**—OPERA HOUSE (H. Brannum, manager): Spooner Dramatic co. 23-27.

**SPRINGFIELD.**—BALDWIN THEATRE (George R. Nichols, manager): The Flints (Hypocrites) 8-15 to large audience. White Crook 15 to medium audience; performance poor. Sharpley Lyceum Theatre co. 23-28.

**WARRENSBURG.**—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): House dark 21-28. Fisk's Jubilee Singers April 3. Normal Auditorium (George L. Osborne, manager): Behanney's Oriental Entertainers 20; J. Arthur Leeming, Shakespearean reader, 26. Theatre: Perth Springs Casino is being remodelled and new scenery added. J. H. Christensen, proprietor, has closed contract with Charles L. Carter's Repertoire co. for the summer season which opens in May.

#### MONTANA.

**BELLEVILLE.**—OPERA HOUSE (A. L. Babcock, manager): Charles H. Vale's Devil's Auction 8 to a large and well-pleased audience; the largest since the house was opened. House dark 9-15. Prodigal Father co. 27. Theatre: Hon. W. F. Cody (Buffalo Bill) was in attendance at The Devil's Auction. Manager Babcock, who has been dangerously ill at Helena, has returned home, having fully recovered his health.

**BUTTE.**—MURRAY OPERA HOUSE: Grover Comedy co. week of 15. Union Family Theatre (Dick F. Sutton, manager): My Wife's First Husband week of 8 to good business. Lost in London week of 15.

**GREAT FALLS.**—GRAND OPERA HOUSE (G. N. Hartley, manager): The Prodigal Father 24.

**ANACONDA.**—EVANS'S OPERA HOUSE (John McGuire, manager): The Grover in repertoire 8-14 to fair business; performance satisfactory.

#### NEBRASKA.

**FREMONT.**—LOVE'S OPERA HOUSE (M. A. Repas and Co., managers): Chimes of Normandy, by local talent, drew good houses 13-15. Shore Acres 16; Edison's Spectacular co. 18. High School orchestra in concert 18; Edison's Spectacular co., return, 26; Chimes of Normandy repeated 28.

**Kearney.**—OPERA HOUSE (R. L. Napper, manager): Melodrama's Picnic to fair business; poorest performance ever seen here.

**LEWIS.**—THE LASSIE (John Dowden, Jr., manager): Clay Fitzgerald in the Foundling 10 to one of the largest houses of the season; performance poor. De Koven and Smith Opera co. in The Mandarin 17; James O'Neill 20; Stuart Roberts 26. Theatre: F. C. Zehring, manager; Shore Acres 13, 18, and matinee, to big house; performance excellent; Graham Earle co. 23-27.

**WAYNE.**—OPERA HOUSE (James Britton, manager): Anderson and Niblo's Humpty Dumpty 13; poor house; co. stranded here and disbanding, part going to Omaha and part to Sioux City.

#### NEVADA.

**VIRGINIA.**—PAPER'S OPERA HOUSE (Ed. Piper, manager): Mahara's Mammoth Colored Minstrels 13; poor performance to poor house; Ida Feller 23-28.

#### NEW HAMPSHIRE.

**KEENE.**—OPERA HOUSE (J. D. P. Wingate, manager): Dan's Sully in O'Brien the Contractor 24.

**DOVER.**—CITY OPERA HOUSE (George H. Demeritt, manager): The Yellow Kid 13; Hummily 20. Theatre: The manager of the James Thorpe Repertoire co. deserted the co. at South Berwick, Me., 18; the members are without funds.

**MANCHESTER.**—OPERA HOUSE (E. W. Harrington, manager): Daniel Sully in O'Brien the Contractor 24; fair but enthusiastic house. The Sunshine of Paradise Alley 15; large and well-pleased house. Concert by local talent 17; A Milk White Flag 19; Corpse Payton 23-27. Theatre: New People's Theatre (Cobb and Ashton, managers): House dark 15-20.

**PORTSMOUTH.**—MUSIC HALL (J. O. Ayers, manager): Daniel Sully drew a top-heavy house 13. South before the War 22; O'Dowd's Neighbors 23; Sunshine of Paradise Alley 24.

**NASHUA.**—THEATRE (W. H. Davis, manager): Sunshine of Paradise Alley to a good house 17; the co. with its fine lot of scenery gives general satisfaction. Hoyt's Milk White Flag 20; fair house 19. Broke's Chicago Marine Band April 5.

#### NEW JERSEY.

**NEWARK.**—THEATRE (J. R. Ward, manager): The Prisoner of Zenda 15-20 to good business. The piece was handsomely mounted; co. and performance excellent. My Friend from India 20-27; Heart of Maryland 19 April 2. Theatre: H. R. Jacob's Theatre (M. J. Jacobs, manager): Cuba's Vice 15-20 opened to a fair house; audience enthusiastic; general satisfaction. The Girl I Left Behind Me 23-27; Double Dutch 28-30 April 3. Grand Opera House (J. E. Starker, manager): Walter's Comedy co. 23-28. Theatre: George W. Jacobs, treasurer of Jacobs's Theatre, will be tendered a benefit at this house April 18. A first-class vaudeville performance will be given. News has been received of the death of M. W. Tobin at his home near Jackson, Mich. Mr. Tobin was for a number of years manager of Jacobs's Theatre. Newark Lodge No. 21, B. P. O. Elks tendered a reception to Orange Lodge No. 115 on March 9. William H. Reed, of Jacobs's Theatre, is nursing "la grippe." Mayor Seymour, of this city, is a frequent visitor at the Newark Theatre. Jean H. Williams and George Kensington were here last week.

**ROCKEFELLER.**—LYRIC THEATRE (William Black, manager): Hi Henry's Minstrels to crowded house 11-15. William Collier's production, Saved from the Sea 17 to enthusiastic audience and S. E. O. Chas. A. Harwin in The Lion's Head 18-23; T. H. French's The Great Northwest 23-24.

**DOVER.**—BAKER OPERA HOUSE (Wm. H. Baker, manager): The Two Johns 13.

**BOONTON.**—HARRIS LYCEUM THEATRE (Harry Brox, manager): Hodgkins Sisters' Concert co. 22; Stearns's U. T. Cabin co. 21.

**ORANGE.**—COLUMBIAN THEATRE (John T. Platt, manager): Will S. Rising and a capable co. gave a very enjoyable performance of Sweet Leaves of Shamrock 17 to very good house. Music Hall (George F. Kingsley, manager): John L. Stoddard in Yellowstone Park April 4; Walter Comedy co. 15-24.

**RED BANK.**—OPERA HOUSE (J. W. Egan, manager): Hi Henry's Minstrels 8 to standing room only; 8-9 performance. Hi Henry and Arthur Downing both in King of the Ring 13; Stearns's Uncle Tom's Cabin co. 16 to large and well-pleased audience; local entertainment for the benefit of Knights of Pythias lodge 18; Guy Brothers' Minstrels 24.

**TRENTON.**—TAYLOR OPERA HOUSE (O. H. Butler, manager): Daniel Frohman's success, The Prisoner of Zenda, was the attraction 13. Business large and performance very fine. Walter's Comedy co. opened 15 for week. Business very good and performance satisfactory. Italian Opera co. 26; Saved from the Sea 28, 27; John Drew 29; Old Homestead April 3; Saving the Wind 7; Rhea 9. Theatre: NEW PALACE THEATRE (John T. Moore, manager): Evans and Ward's City Girls' Burlesque co. 15-19 to large and well-pleased audiences.

**FLAVERHAM.**—MUSIC HALL (G. H. Willy, manager): Hi Henry 17 to good business; co. excellent; My Friend from India 18; J. E. Toole in Killarney and the Rhine 20.

**ELIZABETH.**—LYCEUM THEATRE (A. H. Ste-

ends, manager): Edison's Projectoscope drew well filled houses matinee and night 18; Wm. Barry presented John Bradley's Money to a fair and appreciative audience 18; Lydia Barry is deserving of special mention; The Two Johns came to a fair house 19 and gave satisfaction; Andrew Mack 20; Roy Wanted 27; John Drew 30. Theatre: The Two Johns co. will lay off week of 22. At the close of the present season Manager Stearns and wife will make an extended tour of the South.

**PATERSON.**—OPERA HOUSE (John J. Gotschling, manager): Washburn's Minstrels 8-10 failed to materialize; although their paper was up. Andrew Mack in Myths Arcos 11-13 to only fair audience; co. fine and pleased all. Donnelly and Girard in My Friend from India 14, 17 to the capacity of the house and repeated triumph; co. fine. Saved from the Sea 15-20; Walter's Comedy Opera co. 23-27. Theatre: T. H. French, manager; Boys at Killarney 8-13 to satisfactory business; co. pleased. J. C. Toole in Killarney and the Rhine and The German Cypriote 15-20 to good business; star and co. competent. Jean Renaud in repertoire 23-27.

**CLINTON.**—MUSIC HALL (J. W. Altman, manager): House dark 13-20.

**WASHINGTON.**—BRATTY MUSIC HALL (George M. Dawes, manager): Stearns's Uncle Tom's Cabin 18.

#### NEW YORK.

**ALBANY.**—LELAND OPERA HOUSE (C. H. Smith, manager): Cotton King, under Wm. A. Brady's management, was the attraction 13-17. The co. was very good and the attendance large. Harry Clay Blaney in A Boy Wanted 18-23; Kennedy's Players 24 to 28. Theatre: HARMONY BURLESQUE HALL: Under the management of Woodward and Smith, A Burlesque in New York was presented 19 by a strong company who are Harry Conner, Harry Gilford, and Marie Jensen. The house was large and the performance pleasing. 1. Gay New York 23. Theatre: C. H. Smith will continue as manager of the Leland next season. Voyer and Davis have been appointed managers of Harmony Burlesque Hall for next season.

**OWEGO.**—WILSON OPERA HOUSE (J. D. Hatchinson, manager): Eliza R. Spencer in The Merchant of Venice at advanced prices to one of the largest and most enthusiastic audiences this season. George H. Summers 15-21. House's Amelioration 23; Fitz and Webster's A Breezy Time co. 22; Georgia Minstrels 27; Son's Band 28. Matinee: Theatre: Mr. Spencer, in response to a certain call, said that he understood that Owego was to have a new theatre the coming season, and that at his next appearance in Owego he would be able to stage his productions with his own settings.

**STRATFORD.**—BASTABLE THEATRE (Frank D. Newman, manager): The Little Trooper drew a large house 13; unsatisfactory performance. Clay Clement in The New Dominion delighted audience 13-15. His Baron Hobomaster in a faithful portrayal. Evans and Hoyt and Anna Held in A Parlor Match played big houses 16, 17. Charles's Aunt 18; Charles A. Gardner 19, 20; Hancock, the magician, 21, 22; Rhea 24, 25; The Lady Sings 26, 27. Theatre: Grand Opera House (G. A. Eden, manager): Kidnaped proved a fairly successful performance and played to medium business 11-13. A Boy Wanted (return date) to large house 14, 15. The Millionaire and Sutherland's acrobatic dance was a feature of the performance. Harry Blaney is a good comedian. Ward and Vokes 16-20; Pulse of New York 21-24; 8 Balls 25-27. Theatre: Carleton Macy, of Clay Clement's co., was entertained by friends here. Himself and wife (Mabel Knorr) will do a double bill in vaudeville in vancouver this summer. William Russell joined the co. here.

**ELmira.**—LYCEUM THEATRE (Wagner and Reid, managers): Rhea, supported by a good company, Josephine and Nell Gwynne matinee and evening to unsatisfactory small audience 7; Tim Murphy in Old Innocence and Sir Henry Hypocrite to fair audience 13; Clay Clement in The New Dominion 19 for benefit of others; 8 Balls 19; Mauds Hillman 23; Son's Band 28. Walter's Comedy co. April 10. Theatre: AUGUSTINUS: Eliza Vocal Society concert 18; Jubilee concert 21; Clara Quartette April 1. Theatre: Mr. and Mrs. A. C. Sidman will close their Chicago engagement 20 and spend week of April 5-10 with relatives and friends at Hornellsville, N. Y. —Jennie Eastman, of this city, who was formerly connected with A. M. Palmer's stock co. and Richard Mansfield's co., has been engaged to assume the part of Malvolio in the revival of the Pilgrims' Progress at the Olympic Theatre, London. Eliza R. E. O. Elks held a regular meeting and social session 19. Two new members were initiated. Wm. Charles Smith, resident manager of the Lyceum Theatre, acted as chairman. Bluff's Trio of New York city, who have been plying at the City Club for several evenings, were present and rendered several pleasing selections. Brother Phil Farley, of Corning, presented the Lodge with a valuable specimen Elks' band, which is handsomely mounted and has been placed in a conspicuous place in the Lodge parlors.

**ROCHESTER.**—LYCEUM THEATRE (A. E. Wolf, manager): Clay Clement and his New Dominion co. attracted fine audiences 13-17. Evans and Hoyt, assisted by Anna Held and a good co., appeared in A Parlor Match before a crowded house 18. Charles's Aunt, as presented by a good co., 19, 20, and entertained good audiences. Theatre: COOK OPERA HOUSE (George F. Gerling, manager): A. G. Scammon's The Burglar co. played fine attendance 15-17. Theatre: Academy of Music (Louis C. Cook, manager): Master and Man 15-20 proved to be an attraction of merit and pleased large audiences. A Railroad Ticket 23-24; The Midnight Flood 25-27. Theatre: Anybody who is at her home in this city, is very indignant at the rumor of her marriage, and declares the story to be absolutely false. —The illness of Paul Casanova prevented his appearance at the Cook Opera House 15-20. Manager Gerling filed in with Son's vaudeville.

**OWEGO.**—WILSON OPERA HOUSE (J. D. Hutchinson, manager): George H. Summers's Merry Frogs opened a week's engagement 15 to good business. Good satisfaction. Spectacles clever, especially Rhea in her dances. Fitz and Webster in A Breezy Time 20; Georgia Minstrels 27; Son's Band 28; Red Men's Fair and Festival April 5-8.

**TROY.**—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Cotton King 11-13; business, co. and scenery good. Kennedy's Players in The Two Orphans, A Brother's Crime, Midnight Express, Inguar, The Octopus, Ticket-of-Lever, and The Factory Girl; full house at popular prices. The Spectacular Dances 23-24; D. K. Ryan 25-27; William Barry 28 April 1; The Black Sheep 2; Hancock and Leland's

Opera House (G. Rand, manager): Back Patti's Troubadours 11-13; houses fair; performance first-class. Evans and Hoyt in A Parlor Match 15 to one of the largest houses of the season; receipts, \$1,140. Anna Held's sweet voice and charming manners captivated the audience.

**SARATOGA SPRINGS.**—THEATRE SARATOGA (Sherlock Holmes, managers): A. G. Scammon's Burglar co. 20. Donald Robertson and Brandon Douglas in The Man in the Iron Mask 22; Co. Hollow 27; William Barry in John Bradley's Money 28. Theatre: HALL (Leeming and Eddy, managers): The fifth act in the V. M. C. A. lecture course was delivered by Dr. L. S. Sperry before a large audience. An appreciative audience enjoyed the lecture on India, given by Colonel C. H. French, with stereoscopic views, 16.

**WATERLOO.**—OPERA HOUSE (J. E. Mardeck, manager): The Lullaby Fant co. 15-20 to good business. Their repertoire includes Cuban Ju Jitsu, Nobody's Child, Kathleen, Fant, Odds and Ends, Inguar and Shadows of New York.

**SENIANTON.**—STONE OPERA HOUSE (J. P. E. Clark, manager): Hancock, the magician, delighted a good house 13. Back Patti in The Little Trooper at advanced prices closed her season here to large attendance 15. Germania Brothers in Gilbert's Altered States fairly well 17. Brothers Byrne in 8 Balls 19. Clay Clement in The New Dominion 20; William Barry in John Bradley's Money 23; Tim Murphy in Old Innocence 24. Theatre: FIJO THREASER (A. A. Penney, manager): A. G. Scammon's in Greater New York had fairly good audience 11-13. Penney's Own co. in Greater New York drew medium business 15-17. More in repertoire 18-20. Harry W. Son's Big Extravaganza co. 23-24.

**ITHACA.**—THE LYCEUM (M. M. Gishardt, manager): Della Fox Opera co. to S. E. O. 13; performance very poor. Frederick Hancock delighted a fair house 15. Son's Band 20; Walter Whitelaw 24; 2; Winard of the Nile 6; Little Trille 10; Brian Born 14.

**GLENS FALLS.**—OPERA HOUSE (F. F. Pruva, manager): Little Rhodan 23-27; Coon Hollow 28.

**CANANDAIGUA.**—GRAND OPERA HOUSE (McKee and Maiber, managers): The Three Guardsmen, looked for 14, cancelled owing to the serious illness of the star, Paul Casanova. A. O. H. benefit, local, 17 to packed house. Rhea 18; Hancock 23; 8 Balls 28.

**WELLSVILLE.**—BALDWIN'S THEATRE (E. A. Rathbone, manager): Eliza R. Spencer co. in Othello to fair and well-pleased audience 15.

**GLIOVERVILLE.**—KASON OPERA HOUSE (A. L. Crowl, manager): Fritz and Webster in A Breezy Time 13; fair business; general satisfaction; co. good. Little Rhodan co. opened a week's engagement 15 in A Wife's Secret to big business; audience well pleased. The Man in the Iron Mask 24; The Burglar 27; Little Trille 30; Night Owls April 5.

**AUBURN.**—BURTS OPERA HOUSE (E. S. Newton, manager): Edward P. Elliott in impersonations drew a good house 13. Rev. Thomas K. Dixon, Jr., to a large audience 17. A Breezy Time 18; Coon Hollow 22; William Barry 24; Rhea 26; Night Owls 27.

**POUGHKEEPSIE.**—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): The White Comedy Opera co. closed their engagement 15 having played to S. E. O. at every performance; audience pleased. St. Peter's Entertainment 17; Temple Quartette 18. Apollo Sisters 23; Harry Gayer W. Theatre: Professionals will add Tim Mason on sale at the new-stands of Joseph H. Zahn, 121 Main Street and W. E. Claus, 125 Main Street.

**JAMESTOWN.**—ALLEN'S OPERA HOUSE (H. P. Allen, manager): Rhea 11 in Nell Gwynne to only fair business; co. good and pleased. Rother's co. in A Bunch of Keys 17 to only fair business. Rose Lydel Burleigh 18; Rogers's Alley 19.

**MEDINA.**—OPERA HOUSE (Cooper and Hood, manager): House dark. No bookings.

**LYONS.**—MEMORIAL HALL (John Mills, manager): Paul Casanova cancelled 17 owing to illness; Fitz and Webster in A Breezy Time 22; Rhea 23; Hancock 27.

**NORFOLKVILLE.**—BRATTON OPERA HOUSE (H. Gosholt, manager): Eliza R. Spencer in Merchant of Venice had a large audience 13; performance good; excellent support; Isabel Pears divided honors with the star; Rhea as Nell Gwynne drew well and gave an artistic performance 18; costumes and stage settings fine; excellent satisfaction; in Missouri had only fair house 17, but with the audience lured in numbers they were up in enthusiasm; appreciation exceptionally good and the scenic effects picturesque; the cast is of considerable strength and certain cast were numerous; Son's Players in repertoire 23-27.

**OWEGO.**—RICHARDSON THEATRE (J. A. Wallace, manager): Day, hypnosis, 8-11 opened to S. E. O. and closed to light business; entertainment pleasing. Charles's Aunt 18; light business; good satisfaction. Hancock 19; Bunch of Keys 23; William Barry 24; Maud Hillman 28.

**ONEIDA.**—MUNSON OPERA HOUSE (E. J. Preston, manager): The G. H. Gwynne Abroad 11 delighted a fair audience. The Germania Brothers are the principal attraction, and kept the house in good humor; balance of co. good. Lyman D. Sperry lectured on "Guns, Ships and Grift" to a large and interested audience 15. Fitz and Webster 16 in A Breezy Time to a fair house; giving good satisfaction. The specialties of E. E. F. i. z. Kathryn Webster, and Martin and Rads received much applause. C. H. R. A. concert, local, 17, had a good house. Evangelists 18.

**ROSE.**—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): A Breezy Time 13; good business; specialties by Tony Murphy, James Shields, and Robert Mansfield brought hearty applause; Co. above the average, audience well pleased. Hancock the magician 17 to large and pleased audience. Son's the Jap juggler was the best ever seen here. Man in the Iron Mask 18; three Guardsmen 22. Yellow Kid 23; Rhea 24; Son's Band April 1. Theatre: SINK'S OPERA HOUSE (J. H. Searles, manager): John Thomas Concert co. 24. Theatre: John Leeming, a lame boy, joined the White Opera co. 6 at Poughkeepsie.

**LITTLE FALLS.**—CHORUS OPERA HOUSE (Morris and Kingsbury, managers): The Germania in The G. H. Gwynne Abroad 15 fair house; performance excellent. Robertson and Douglas in The Man in the Iron Mask 18. Theatre: SKINNER OPERA HOUSE (H. A. Skinner, manager): Fitz and Webster in A Breezy Time 11 to a fair house; performance good. Cecilia Musical Quartette 19.

**CATSKILL.**—HELMA THEATRE (Kurt and Lampman, managers): Charles Cook's Repertoire co. closed a week's engagement 13. Business showed a marked

improvement the last three nights; performance excellent. Ladies Club 23. Theatre: James Barry, of Cook's Repertoire co., was taken ill during their engagement here.

**PERKSKILL.**—DEWEY OPERA HOUSE (Fred S. Cunningham, manager): Donnelly and Girard in My Friend from India 13 to big business; house dark. Week of April 6 Stearns's U. T. C. April 6; Hancock 9; 8 Balls 15.

**NORWICH.**—CLARE OPERA HOUSE (L. B. Bensen, manager): The Germania 16 to small but well-pleased audience. Coon Hollow 23; Man in the Iron Mask 27; Little Trille (return date) April 5.

**PENNY YAN.**—SHAWANO OPERA HOUSE (C. H. Simon, manager): Charles A. Gardner in Karl the Peddler 16; good performance; fair business. The Kodak 19.

**OGDENSBURG.**—OPERA HOUSE (Charles S. Hubbard, manager): Lillian Keene in A Bowerly Girl 13 to fair business; performance poor. Hancock 20, The Debutante 23.

**WATERLOO.**—ACADEMY OF MUSIC (C. C. Gridley, manager): Father Harrington in lecture and entertainment 17. Night Owls 18.

**RONDOUT.**—LYCORN OPERA HOUSE (George G. Lacombe, manager): Daniel Ryan Comedy co. 15-20 to good houses and best of satisfaction.

**CONOVER.**—CITY THEATRE (Williams and Powers, managers): Amateur vaudeville co. 13; large house; possible performance. Charles E. Cook's Players in The Phoenix, From Rags to Riches, and Under Two Flags 15-17 to good houses; fair co. Son's Boy Wanted co. 28.

**HUDSON.**—OPERA HOUSE: Back Patti's Troubadours gave an excellent performance to a good house 15.

**LOCKPORT.**—HODGE OPERA HOUSE (Knowles and Gardner, managers): 8 Balls 24.

**UTICA.**—OPERA HOUSE (H. E. Day, manager): The Germania in The G. H. Gwynne Abroad 13, 15 pleased fair audience. Hancock, magician, 18, 19, fair business. Ward and Vokes in A Bunch of Keys 17 drew a crowded house and gave general satisfaction. Charley Gayer and Nellie Daly, who do some clever dancing, were prime favorites. A Bunch of Keys 23, 27; Hoyt's A Black Sheep 31.

**CORNING.**—OPERA HOUSE (H. J. Sternberg, manager): Hancock 13 delighted a fair audience. His tricks are very good, and the stage settings beautiful. Rhea in Nell Gwynne 19 to fair house; fine performance. A Breezy Time 23; Prisoner of Zenda 27; Son's 29; Debutante 31.

**WARSAW.**—IRVING OPERA HOUSE (E. E. Baker, manager): House dark 15-20.

**WATERLOO.**—CITY OPERA HOUSE (E. M. Gates, manager): A Bowerly Girl 13; business light. Charley's Aunt 18; fair house. Hancock and Rads (local) 19 to S. E. O. The Three Guardsmen 22; Lincoln J. Carter in The Debutante 24.

**AMSTERDAM.**—OPERA HOUSE (George McCumpha, manager): Ward and Vokes in A Run on the Bank played a good house 13; excellent co. The Cotton King played to a fair business 18. Co. good. Cook's Players 23 and week; The Burglar 27; Hancock 28.

**OSWENTA.**—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Man in the Iron Mask 28.

**BATH.**—CASINO OPERA HOUSE (C. A. Shultz, manager): Charles A. Gardner in Karl the Peddler 17 to tall house; general satisfaction.

**PORT JERVIS.**—OPERA HOUSE (Jacob Kadie, manager): O'Flanagan's Wedding 17; possible performance; fair house.

**HALONE.**—OPERA HOUSE (H. A. Putnam, manager): Donald Robertson and Brandon Douglas in Man in the Iron Mask 15 to fair house; business first-class. Alfred A. Farland's banjo recital 19 to crowded house; audience delighted; Paul Casanova in The Three Guardsmen 23.

**NEWBURGH.**—ACADEMY OF MUSIC (Fred M. Taylor, manager): Donnelly and Girard in My Friend from India 15 (return engagement) gave their usual clever performance and pleased a fair house. Walter's Comedy Opera co. week of 15 to packed houses. Marie Laurence and Joseph W. Smith were favored with liberal applause. —COLUMBUS HALL: The Comedy of Toys, local, played packed houses 15-22; enjoyable performance.

**CORTLAND.**—OPERA HOUSE (Warner Reed, manager): Charles Gardner 13; light attendance; performance fair. The Prodigal Son 22; Rhea 23; Son's Band 24.

**DANVILLE.**—HECKMAN OPERA HOUSE (L. H. Heckman, manager): Hoyt's A Bunch of Keys 20. House dark week of 21.

**FOND.**—OPERA HOUSE (Isaac A. Ross, Jr., manager): Benedict and Jones co. in Claim 96 to a fair house; performance fair.

**FINKELL-ON-HUDSON.**—ACADEMY OF MUSIC (A. E. David, manager): J. E. Toole in Killarney and the Rhine 13, fair house; Mr. Toole with his good support pleased the audience, the specialties introduced being marked features. Little Trille 24; Girl I Left Behind Me April 6.

#### NORTH CAROLINA.

**WILMINGTON.**—OPERA HOUSE (S. A. Schloss, manager): The Maryland Projectoscope co. 15 for one week to fair business; pleasant audience.

**GOLDSBORO.**—MANAGER OPERA HOUSE (B. H. Griffin, manager): Oakley Equine and Canine Amador co. 16 gave a very satisfactory performance to poor business. Charles Ederhardt, the Irish Comedian, was very good. House dark 17-20; Yellow Kid 20.

**PAYETTEVILLE.**—OPERA HOUSE (Will C. Dodson, manager): House dark 15-20.

#### NORTH DAKOTA.

**FARGO.**—OPERA HOUSE (C. P. Walker, manager): John Paul Jones and his survival band, assisted by Elizabeth Northrup, Marjorie Johnston, Arthur Fryer, and Press Hall, 19 to one of the largest houses of the season; receipts, \$1,100. The band was never in better form than at present, and it is fortunate indeed that our city was included in the tour. Charles H. Vale's Devil's Auction 13 to very good business; receipts, \$675.55. The scenery, costumes, electrical effects, and general accessories were unusually fine and satisfactory. The cast is very large and well trained, and the production of the entire production evoked much favorable comment. Fred McKean, mind-reader and hypnotist, week of 22, visited and



Clasen in La Belle Ruse 22; The Prodigal Father April 2; James Hume in Shore Acres 12; Fanny Rice Surcouf in The French Girl 12, 17.—**FRANK** Richard T. Brown and wife left The Devil's Auction co.—Manager Walker has returned from the East, and is being congratulated on all sides for the splendid attraction he has booked. He states that he is absolutely certain of a new theatre in Winnipeg next season. This will complete the Northwest circuit, and will insure Fargo a large number of attractions that would otherwise be impossible. The townships are big small.—**MANAGER** Peterson, of Waterville, S. D., is in the city shaking hands with old friends.—Mr. Melville has joined The Devil's Auction co.—Charles H. Yale paid his Devil's Auction co. a call here, having come direct from Philadelphia, and is well pleased with its success this season. They expect to close about the third week in May.

## ALBANY.

**GRAND FORKS.**—METROPOLITAN THEATRE (E. J. Lander, manager): Prof. McGowan, hypnotist and mind-reading, attracted crowded houses week ending 12. Several times the S. R. O. placard appeared. Every feature of Prof. McGowan's entertainments is first-class. Charles Yale's Devil's Auction 17; Prodigal Father April 1; James A. Hume's Shore Acres 12.

**GRATTON.**—OPERA HOUSE (W. W. Robertson, manager): House dark week ending 12.

**JAMESTOWN.**—OPERA HOUSE (E. P. Wells, manager): Charles Yale's Devil's Auction 11 was the most specially spectacular co. ever seen here. The play is mounted beautifully, costumes all new and pretty, songs and dances up to date. Every member of the co. is deserving of an encore, and gets it. The house was fair. If ever the co. plays a return date it will be greeted by a crowded house.

## OHIO.

**DAYTON.**—GRAND OPERA HOUSE (Harry E. Feicht, manager): Wilton Lackaye and a capable cast in Dr. Belgraff to light business 12. The play is extremely serious, not requiring the dramatic strength with which the cast abounds, and numbering such notables as C. W. Cuddihy, Forrest Robinson, Joseph Allen, Grace Mae Lambie, and Marie Wainwright. Roland Reed in The Wrong Mr. Wright to a small but appreciative audience 12. The comedy is admirably constructed for laughing results, and the co. is excellent.—**PARK THEATRE** (Harry E. Feicht, manager): The Merry World to fair business 11-12. The burlesques and specialties were well received, and the performance through the evening elicited warm applause. Morris Bush's Dog Show opened, and the co. engaged 15 to S. R. O. The performance gave undoubted satisfaction.—**MEMORIAL HALL** (Soldiers' Home): Lillian Kennedy in The Deacon's Daughter to a crowded house 11 and gave good satisfaction.—**ITEMS:** Wilton Lackaye, accompanied by his wife, was a pleasant visitor at the Soldiers' Home 11, renewing old acquaintance and friends when he was a prominent and popular member of the dramatic co. at Memorial Hall. He has not been in our city during the interval.—Roland Reed made an interesting and factious remarks before the curtain in response to enthusiastic recalls at the end of the second act.—Herman Strellitz, manager of the Lilliputian, and Arthur F. Ward, representing Frederick Ward, were with us 12.—During the matinee performance of Dr. Belgraff, Edwin Wallace, the stage manager and comedienne of the co., received a telegram conveying the unwelcome tidings that his wife was seriously ill and probably dying. The audience little suspected that he was battling between duty and sorrow.

## I. W. WEINER.

**COLUMBUS.**—GREAT SOUTHERN THEATRE (Lee M. Boda, manager): Margaret Mather in a superb production of Cymbeline 11-12; excellent co.; business good. Teresa Carreno with the Arion Club 12; excellent concert to S. R. O. Hermann 11, 17, 18; Wizard of the Nile 12, 20; William H. Crane 22; A Parlor Match 24, 26; Paddy's Luck 27, 28.—**GRAND OPERA HOUSE** (J. G. and W. H. Miller, managers): London Belles 11-12 did a fair business. Nat C. Goodwin 16 in An American Citizen to S. R. O. The star was supported by an excellent co. and curtain calls were frequent. A Bowsy Girl 17-20. Dark 22-27.—**HIGH STREET THEATRE** (Albert Ovens, manager): Girl Wanted 11-12. Frank Bush and co. were well received. Flynn and 15-17 did fair business. Lillian Kennedy 19-20; Lilliputians 22-24; The Dazzler 26-27; Oliver Dond Byron 29.

**ZANESVILLE.**—OPERA HOUSE (R. D. Schultz, manager): The Southsayer, a comic opera in two acts, libretto and music by Charles H. Cox, of this city, was produced for the first time 12, and scored a hit. Wilton Lackaye in Dr. Belgraff 12; business light; performance very satisfactory. Katie Emmett in Waifs of New York 12 to a tepid house.—**MANORIAL HALL** (T. F. Springer, manager): Al G. Field's Darkest America 12; business very good.

**PORTSMOUTH.**—GREAT OPERA HOUSE (H. S. Crim, manager): Emma Schuman's Ladies' Orchestra 9 to very light attendance. Eddie Foy in Off the Earth 10 to very large attendance. Katie Emmett in Waifs of New York 12; co. good and performance creditable; poor house. Wilton Lackaye in Dr. Belgraff 16 to a fair house. Co. best of the season. The veteran C. W. Cuddihy is a member of the cast. The Sporting Crabs 19; Al G. Field's Minstrels 20 and 21.

**AKRON.**—ACADEMY OF MUSIC (W. G. Robinson, manager): Josie Milla's Dramatic co. 11-13 in Master and Man, A Great Wrong Righted, and Young America to fair houses; performance satisfactory. House dark 15-18. Wollcott and Jackson's A Yellow Kid 19, 20; Katie Emmett 22; Jane Coombs 24; A Jay from Jaysville 26; Hermann 11, 17, 18; Murray and Mack April 2; Al G. Field's Minstrels 19.

**URBANA.**—MARKET SQUARE THEATRE (H. H. Williams, manager): Hemminger Brothers' Magnificent pictures 11 to a small house. Lillian Kennedy in The Deacon's Daughter 12; business light; audience well pleased. Wang 19; The Dazzler 24.—**ITEMS:** Ed Roy was here 18 arranging for Wang.—Urbana has a musical genius in I. Raymond Hubbel, an eighteen-year-old boy. A Cincinnati music house has accepted his "Queen City Girl" march and a New York house "Lola de De Cade Walk" march.—Lillian Kennedy has just received the manuscript of The Charity Girl, the play written for the late Annie Reilly.—Harry Fenwick and James Kennedy, of the Lillian Kennedy co., will enter vanderbilt in May and will put on a high-class society travesty, for which they are now arranging time.—Willis Morton, musical director of the Kennedy co., has kept a daily record of the towns, orchestras, etc., in which he has played since 1881.

**PINDLAY.**—MARVIN OPERA HOUSE (W. C. Marvin, manager): Keller 15 to light business. William Jerome in Town Talk 24.

**POSTORIA.**—ANDROS OPERA HOUSE (Campbell and Von, manager): Prisoner of Zenda to a fair house 12; splendid performance. 9 Belles 16 planned a large audience. Schuman's Ladies' Orchestra 24; Wang 26; Jennie Calfe 29.

**PIQUA.**—OPERA HOUSE (C. C. Sank, manager): Keller 16 gave the very best of satisfaction to S. R. O. Emily Backer in A Divorce Cure 19; the Lees 23-27; Morrison's Faust April 6; Darkest America 13.

**GALLIPOLIS.**—ARIZL OPERA HOUSE (C. C. Clark, manager): Madge Tucker Repertoire co. 15-20 opened to good business. May Stebbins in her skirt dance and Irving R. Walton in his specialties took the house.

**YOUNGSTOWN.**—OPERA HOUSE (Eugene Rook, manager): Della Fox in Fleur-de-Lis 9 to large business. The star and co. disappointed the audience. Tim Murphy in Old Innocence 18. Mr. Murphy as J. Green in Good and Evil well supported by Dorothy Sherwood and Wallace Jackson.

**GALION.**—CITY OPERA HOUSE (S. R. Bihel, manager): Magnificent 12; good business; pleasing entertainment. Charles Gardner 24.—**MANAGER** Opera House (Waldman and Rettig, managers): Clara Schumann Lady Orchestra 17 to fair business; splendid attraction. Lyceum Entertainment co. 18-20. Wang 24.

**MARIETTA.**—AUDITORIUM (M. G. Seipel, manager): Rice's Evangeline co. 11 to a large and well-pleased audience. Al G. Field's co. 18 gave the best musical performance ever seen here, and the best of satisfaction to a large audience. Thomas Q. Seabrooke 26; Edison Vitaphone co. 29-31; Darkest America April 1; Choral Society Concert 7; Wang Opera co. 9; The Old Homestead 12.

**SALINA.**—GRAND OPERA HOUSE (Elliot and Geiger, managers): Gilmore and Leonard's Hogan's Alley 12; Vello Kid 13.

**CHILLICOTHE.**—MARION OPERA HOUSE (E. S. Robinson, manager): Eddie Foy and co. in Off the Earth 9 to a full house. Norris Brothers' Dog and Pony Show 10, 11 to fair business. Katie Emmett in The Waifs of New York 18.

**POCONO.**—OPERA HOUSE (Edw. L. Keiser, manager): James B. Mackie in Grimes's Cellar Door delighted a fair house 12. The dancing of the Clafin

Sisters and the singing of George Crawford made pronounced hits.

**MANFIELD.**—MEMORIAL OPERA HOUSE (E. R. Eddy, manager): Clark's Ben Hur co., assisted by local talent, to light patronage 19 15. The scenery and light effects were beautiful, and the production was put on in first-class style. Thomas Q. Seabrooke 22; Cinematograph 23-27; Wang 29.

**ALLIANCE.**—OPERA HOUSE (F. W. Gashill, manager): Gilmore and Leonard in Hogan's Alley 11; packed house. Jane Coombs in Black House 18.

**RAVENNA.**—REED'S OPERA HOUSE (W. A. Robinson, manager): Darkest America 11 gave excellent satisfaction to a crowded house. Yellow Kid, booked for 17, failed to materialize. Charles C. Gardner in Carl 20; Jay from Jaysville 26; Clara Schuman's Ladies' Orchestra 29.

**HAMILTON.**—GLASS OPERA HOUSE (Conner and Smith, managers): House dark 8-12.

**NAPOLSON.**—KING OPERA HOUSE (J. L. Halter, manager): Porter J. White in Faust 18; fair business, best of satisfaction.

**CAMBRIDGE.**—HAMMOND OPERA HOUSE (R. Hammond, manager): Gorton's Minstrels played a fair house 19.

**EAST LIVERPOOL.**—NEW GRAND (James Norris, manager): Slow's U. T. C. co. 11 to a full house, but failed to please. Jane Coombs presented Black House 15 to poor business. She deserved a full house.

**KENTON.**—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): 8 Belles 10 to a crowded house; fair satisfaction. Town Talk in McPadden's Plaza 18.

**TROY.**—OPERA HOUSE (D. L. Lee, manager): Jennie Calfe opened for a three nights' engagement 15 to fair business.—**ITEMS:** Harry McKee, late of the Melville Sisters, is at his home here.

**WADSWORTH.**—OPERA HOUSE (J. F. Detweiler, manager): Darkest America to good business 15 and gave splendid satisfaction. Gorton's Minstrels April 14.

**STUBENVILLE.**—CITY OPERA HOUSE (Charles J. Vogel, manager): A Jay from Jaysville 18; small house. Indors 17; Swedish Quartette 19.

**HILLSBORO.**—BELL'S OPERA HOUSE (Frank Ayron, manager): The Wilson Theatre co. to small business week of 8. Carnival of Mads (home talent) 19.—**ITEMS:** Visiting Elks from Cincinnati, Covington, Newport, Chillicothe, and Portsmouth instituted an Elk lodge here 19.

**ELYRIA.**—OPERA HOUSE (W. H. Park, manager): St. Mary's Dramatic Club presented Shamrock and Rose 17 to a large audience; excellent satisfaction. Soto Sautard, the Japanese wonder worker, 18; A Texas Steer 25.

**SPRINGFIELD.**—GRAND OPERA HOUSE (E. B. Feltz, manager): Daniel Frohman's Prisoner of Zenda co. 10; good performance to good business. Frank Daniels' Comic Opera co. in The Wizard of the Nile 18; Wang 26.—**BLACK'S OPERA HOUSE** (Samuel Waldman, manager): Lillian Kennedy in The Deacon's Daughter 12, 15 to fair business. William Jerome's Herald Square Comedians in Town Talk and McPadden's Plaza 18, 17 to good business.

**SANDUSKY.**—NIELSEN OPERA HOUSE (Charles Baetz, manager): John F. Byrne's 9 Belles (Western) delighted a large audience 18. The co. is strong and the scenic features superb. The Lees, hypnotists, opened a week's engagement 15 to S. R. O. Their performance is refined and highly amusing. Lincoln J. Carter's Fast Mail 20; Hoyt's A Texas Steer 22; Wang Opera co. 27.—**ITEMS:** Harry R. Pierce, representing The Fast Mail, was here 15.

**NEWCOMERTOWN.**—CITY OPERA HOUSE (I. S. Loom, manager): Dark 15-20.

**ITEMS:** Manager Lee has leased the house for another year and is looking first-class attractions. The house did better business this season than ever before.

**UNIONSVILLE.**—CITY OPERA HOUSE (Elvin and Vanstrom, managers): Gorton's Minstrels 11; fair house. Al G. Field's co. in Darkest America 15 to S. R. O.

**CANTON.**—THE GRAND (L. B. Cool, manager): Gilmore and Leonard's Hogan's Alley co. to good business 18. Al G. Field's Darkest America played two large audiences 18. Nat Goodwin in An American Citizen packed the house 18.

**MASHALL.**—NEW ANSVORY (G. C. Haverstick, manager): Alexander Black lectured on "A Capital Courtship" 12 to a large and well-pleased audience. Pearl Days 17 by local talent to S. R. O.; fair performance. Professor Leach, hypnotist, 23-27; Katie Emmett in Waifs of New York 24; Military band concert 25; Nellie McHenry in A Night in New York April 18.

**LIMA.**—FAUBOT OPERA HOUSE (W. A. Livermore, manager): Wilton Lackaye in Dr. Belgraff delighted a large audience 12. The Prisoner of Zenda played a good audience 13. A small but appreciative house greeted Frederick Ward in Damon and Pythias 18. A very pleasing performance was given by the children of the St. Rose School (local) on St. Patrick's Day to S. R. O. The Dazzler 22.

**TOLEDO.**—VALENTINE THEATRE (L. M. Boda, manager): Frederick Ward and his excellent co. were accorded a cordial reception 11-12. What the audience lacked in numbers it made up in genuine enthusiasm. King Lear, Shylock and Damon and Pythias were given. On Sunday evening Mr. Ward gave a lecture on "The Life and Religion of Shakespeare" for the benefit of the church of the Rev. Mr. Hamlin, a clergyman well known to many professionals. House dark 15-20.—**PEOPLE'S THEATRE** (S. W. Brady, manager): Coon Mallow to good business 11-12. Merry World packed the house 14-17 and was one of the best things of the season. McKee Rankin 25-27.

**NEWARK.**—MEMORIAL AUDITORIUM (Foreman and Rosebraugh, managers): Gorton's Minstrels to fair business 15. Hermann 11, 17.

**BELEFONTE.**—GRAND OPERA HOUSE (George W. Guy, manager): Local talent gave a vanderbilt performance to a good house, including Louis Weely Jones who captured the entire house.

**FREMONT.**—OPERA HOUSE (Heine and Haynes, managers): Brothers Byrne in 9 Belles 12 to a fair audience; co. very good. House dark 22-27.

## OREGON.

**ASTORIA.**—FINNER'S OPERA HOUSE (L. E. Sell, manager): Somer's Family Concert 2; fair business; fair performance. Next Concert co. 5; good business; splendid performance.

## PENNSYLVANIA.

**MAHAMOV CITY.**—GRAND OPERA HOUSE (J. J. Quirk, manager): American Hospital Concert to good house and very fair satisfaction 12. The Kissinger Sisters of this city made quite a hit in their songs and dances. 9 Belles drew a large house and seemed to please the audience 12; new scenery and many new specialties have been added. The Vitaphone and concert co. drew fair houses 15, 16. Entertainment refined and enjoyable. The Robinsons in their descriptive duets (electric stereoscopic pictures were entirely captivating. Robert Mantell in A Gentleman from Gascony made his first appearance in this city 17 and completely won a very large and fashionable audience by his excellent interpretation of Raoul de Puycadere. Charlotte Behrens as Gabrielle de Brinac afforded splendid support as did the balance of the co.—**HENRI'S THEATRE** (John Herber, manager): St. Plunkard 19.—**ITEMS:** A new theatre is being built at Schuylkill Haven.—E. A. Morris of the Elyro Stock co. was married on the stage at the Temple Theatre, Camden, N. J., 10 to Marie La Tour of the same co.—Three boys climbed up the fire escape 65 feet to the gallery of the Grand Opera House 13 and were admitted in the window by a confederate. They were discovered and arrested.

## R. W. SHERTZINGER.

**YORK.**—OPERA HOUSE (B. C. Peitz, manager): Warren Conlan, supported by Margaret Terry, and a capable co., gave a series of high-class plays 9-13 with three matinees at popular prices. The repertoire was Virginia, Hamlet, Merchant of Venice, and Othello; business very good. The work of Mr. Conlan, in his various roles, was exceedingly artistic, and he received due support from Miss Terry; applause was frequent. Thomas E. Shea opened a week of repertoire 15 to increase business. Opening attraction, Man-o'-War-Man. Georgia Minstrels 22.

**PITTSBURGH.**—MUSIC HALL (C. C. King, manager): Flynn and Sheridan's City Sports Burlesque co. 13 to a large and well-pleased audience. The specialties by Mile. Mesa, Johnson and Dean, and Snyder and Buckley deserve special mention. Whitney Opera co. in Rob Roy 16; excellent performance to a fair house; advanced prices. Robert Brothers' 9 Belles delighted a crowded house; performance better than ever. Philharmonic String Quartette 17; crowded house. Tim Murphy 18; Robert Mantell 22; the Gormans 24; A Bowsy Time 27.

**WILLIAMSPORT.**—LYCOMING OPERA HOUSE (Wagner and Reis, managers): Augustus Pito's co. in The Cherry Pickers 11 to a fair and the best pleased audience of the season; the result; one of the good ones seen here. The Home Jollity co. in The Kodak 15, 18 to fair and pleased audiences. J. A. Himmelsin's co., the Ideal, 15-20 in Grit or True as Steel, A Soldier's Sweetheart, Rip Van Winkle and Midnight Flood to good houses and appreciative audiences. Charley's Aunt 22.

**JOHNSTOWN.**—CAMERIE THEATRE (Mishler and Myers, managers): Sam De Leon's co. in repertoire 8-18 to only moderate business; the co. is good, and merits better patronage. Rice's beautiful Evangelist delighted a good audience 15. Roland Reed presented The Wrong Mr. Wright 17. Mr. Reed was happy in his work, and the fine audience which greeted him was so pleased with his efforts that he was obliged to appear before the curtain and respond to a call for a speech. Landers Rush was especially clever. Altoona Band 26; Elroy Stock 29-April 3; the Spencers 8-10.—**JOHNSTOWN OPERA HOUSE** (James G. Ellis, manager): The Poloneses in repertoire 8-13 to small houses, and gave fairly good performances. St. Plunkard was presented by J. C. Lewis and Sadie Hanson 18, 19 to good audiences. It is a bright, clean-cut comedy, abounding in clever specialties and good scenic effects.—**ITEMS:** Agnes McCann, the thirteen-year-old daughter of Michael McCann, the famous cigar dancer, joined the Sam De Leon co. 13. Miss McCann appeared here for the first time upon any stage 13, and Mr. De Leon was so impressed with her specialties that he at once made her a very flattering offer, which was immediately accepted.

**WILKESBARRE.**—GRAND OPERA HOUSE (M. H. Burgunder, manager): Eliza Spencer 10 played a small house. The Whitney Opera co. sang Rob Roy to a small house 13. The Eastern co. Eight Belles played a large house 15. Hoyt's A Contented Woman, with Caroline Mitchell Hoyt in the title-role, delighted S. R. O. 16. Clay Clement 22; Rice's Evangelist 23; in Mizoura 24. Hoyt's A Black Sheep 29. Joseph Holland and Annie Russell will give the initial performance of Madame Lacette Ryle's latest play, A Mysterious Mr. Bugle 31. Rhéa April 1.—**MUSIC HALL** (M. H. Brooks, manager): Hoyt's A Bunch of Keys played to small business 11-13. Robert McWade in Rip Van Winkle played fair houses 15-17. O'Hooligan's Wedding 22-24; Faust 25-27; Mico Fantomine 29-31.

**LANCASTER.**—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): Daniel Frohman's excellent co. in The Prisoner of Zenda delighted a crowded house at advanced prices 12. The costumes and stage settings are very fine, and the co. received a triple curtain call at the end of the third act. Maude Hillman, supported by a capable co., gave satisfaction to fair audiences 15-20 in the following repertoire: Charity Bell, Miss Ray of Colorado, That Girl in Yankee Land, Ring of Iron, Unclaimed Express Package, and Zappa. Co. lot of scenery.—**ITEMS:** George 22, Charley's Aunt 24; Robert B. Mantell 25; H. Henry's Minstrels 26, 27; O'Hooligan's Wedding 29; The Girl I Left Behind Me 31.—**ORANGE STREET OPERA HOUSE** (W. G. Frailly, manager): G. A. R. entertainment drew light houses 11, 12. Lancaster Camera Club exhibition to good house 16. Belmer Osborne co. 23-24; Orpheus Stars 25-31.—**ITEMS:** Alma Chester, of the Maude Hillman co. was unable to appear several nights on account of illness. Tom Mack, comedian, is visiting his mother in this city.

**SCRANTON.**—ACADEMY OF MUSIC (M. H. Burgunder, manager): The Kennedy Players 11-12 playing The Two Orphans. The Two Theatres, and Rogers all to large business. Hoyt's A Contented Woman 15 to a packed house; co. and play well received. Whitney Opera co. in Rob Roy 16 to good business; audience well pleased.—**THE FROTHINGHAM** (Wagner and Reis, managers): The Cherry Pickers 9, 10 to large houses; co. and play gave universal satisfaction.—**DAVIS'S THEATRE** (George E. Davis, manager): Maude Hillman and Anastasia Henville 11-13 in The Boy Tramp and Cell 22 to fair business. Mora 15-17 in Pretty Polly, Canny's Cross Roads, and Rhody to fair business.

**IRWIN.**—OPERA HOUSE (H. L. Merhoff, manager): The Madeline Goodwin co. in repertoire week of 8 to crowded houses at reduced prices; co. very fair. The Amusement 15, 16 to fair business; entire satisfaction. Taylor's King of Fools co. week of 22. Ullie Akerstrom in repertoire April 5-7.

**WASHINGTON.**—CITY OPERA HOUSE (A. B. Menne, manager): Al G. Field's Minstrels to S. R. O. 12; performance good; audience pleased. Ullie Akerstrom in repertoire week of 15.

**DOUBT.**—FULLER'S OPERA HOUSE (J. A. Bessel, manager): Princess Rosebud 9 by local talent, 3 nights and matinee, to good business and general satisfaction. Mary Hindman as the Princess made a decided hit. Kathleen Mavourneen 17 by local talent. Warren Conlan co. in Virginia 19; Side Tracked 25; Grimes's Cellar Door 31.

**HEADVILLE.**—ACADEMY OF MUSIC (E. A. Hempstead, manager): Dark 15-20.

**CONNELLSVILLE.**—NEW MYERS OPERA HOUSE (Charles R. Jones, manager): Goodwin and Anderson Dramatic co. week of 15 opened to fair houses. Eliza R. Spencer in Merchant of Venice 22; Sterling Crane, return date, April 6; Ullie Akerstrom 8-10.

**NORRISTOWN.**—GRAND OPERA HOUSE (John E. Murphy, manager): Augustus and Madame Neville in The Boy Tramp, Love and Law, and Cell 22, 15-17; good business; co. fair. St. Plunkard 27.

**WEST CHESTER.**—OPERA HOUSE (F. J. Painter, manager): J. E. Toole in The Gypsy German 23.—**ASSEMBLY BUILDING** (Davis Benmont, manager): 24 Henry's Minstrels 22.

**READING.**—GRAND OPERA HOUSE (George M. Miller, manager): Rich and Milder's Kidnaped co. 18-20.—**ACADEMY OF MUSIC** (John D. Mishler, manager): Robert Mantell in Gentlemen from Gascony and Mousers 19-17; Hoyt's A Contented Woman 17.—**GILDER'S AUDITORIUM** (Charles Gilder, manager): Dark week of 15.—**ITEMS:** Manager George M. Miller returned 13 from an extended tour through the South. Mr. Miller looks well and had a most enjoyable trip.

**MT. CARMEL.**—G. A. R. OPERA HOUSE (Joe Gould, manager): The Tuxedo Trio of New York city, composed of Misses Henri J. Ramseyer, Dr. Francis Ramseyer, and J. Ruskia Carrier gave an enjoyable musical entertainment 15 under auspices of local Lodge of Elks. The audience was limited only to members of the fraternity and their friends. The performance was greatly enjoyed by a well filled house. Himmelsin ideals 22-27.

**CORRY.**—WEEKS'S THEATRE (F. L. Weeks, manager): Charley Gardner 23; Waite's Specialty co. April 2, 3; Jay from Jaysville 7.

**PUNKSUTAWNEY.**—MARIONING STREET OPERA HOUSE (J. C. Fish, manager): Hogan's Alley 22.

**LAUCH CHURCH.**—OPERA HOUSE (Robert A. Heberling, manager): Sheridan and Flynn's City Sports drew well 11; performance good. O'Hooligan's Wedding 12.

**POTTSVILLE.**—ACADEMY OF MUSIC (Ben J. Landers, manager): Rob Roy 9; poor audience; good performance. Andrew Mack in Myles Aaron 10 to a fair business.

**COLUMBIA.**—OPERA HOUSE (James Crowthers, manager): Kalfeld's Vanderlille co. 18, business and co. only fair.—**ITEMS:** Mr. and Mrs. Lew McCord, who spent the past few weeks in Columbia, joined the Mora-Williams co. 15 at Scranton, Pa.

**EAST STROUBURG.**—ACADEMY OF MUSIC (J. H. Stowell, manager): Dark 15-20. Stetson's U. T. C. 27.

**POTTSTOWN.**—GRAND OPERA HOUSE (George R. Harrison, manager): Whitney Opera co. in Rob Roy 11 to a fair but delighted audience. Santanelli, hypnotist, 18-20 drew only moderately.

**KANE.**—LYCOMING THEATRE (Wagner and Reis, managers): Jane Coombs in Black House 12; large and appreciative audience. She showed herself an artist of ability and was ably supported. Side-Tracked 25.

**SHAMOKIN.**—G. A. R. OPERA HOUSE (J. F. Oiler, manager): Lorraine Hollis and an excellent co. in Mr. Barnes of New York delighted a small audience 13. Eliza Ope, local talent, matinee and evening, 17 to crowded house.

**CHESTER.**—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Rob Roy 9; poor house. The Two Johns 12; fair house. Mico Fantomine co. 12; fair house. Guy Brothers' Minstrels 18; poor business. Robert Mantell 27 in A Gentleman from Gascony.

**OH. CITY.**—OPERA HOUSE (C. M. Loomis, manager): In Mizoura 12 to small but well-pleased house. Gilmore and Leonard's Hogan's Alley 15; good house; excellent performance; clever specialties. Side-Tracked 18; S. R. O. Band 24; Tim Murphy in Old Innocence 27; Eliza R. Spencer in Shakespearean roles 29, 30.

**ALTOONA.**—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): Summers Comedy

## RHEA

Now Booking for Next Season  
Two New Plays:  
FOR A TITLE and LADY OF THE VIOLETS.

Strong Company. New Paper. New Costumes.

GEORGE W. MAGEE, Manager.  
Hotel Jefferson, East 15th St., N. Y. City.

Players 9-13 to good business and general satisfaction. Altoona Band 15 for charity, to S. R. O. Rice's Evangelist 18; fair business. Roland Reed 18; Lost in New York 19; Eliza Spencer 20.

**BRADFORD.**—WAGNER OPERA HOUSE (Wagner and Reis, managers): Jane Coombs in Black House 10 played fair house. Fast Mail 12; light attendance. When as Nell Gwynne 18, matinee and evening, was admired by large audiences. Eliza R. Spencer in Romeo and Juliet 16; medium business. Bunch of Keys 18; Hogan's Alley 20; De Leon's Comedians 23-25.

**JOHNSONBURG.**—ARMSTRONG OPERA HOUSE (A. E. Scouler, manager): Hogan's Alley 22; James B. Mackie's Grimes's Cellar Door 28.

**IRIE.**—PARK OPERA HOUSE (Wagner and Reis, managers): The Cherry Pickers 12, 13; fair attendance; excellent performance. Tim Murphy in Old Innocence and Sir Henry Hypnotized 17 to light business. Sousa's Band 25.

**BROWNSVILLE.**—THREE TOWNS THEATRE (L. C. Ritchie, manager): Dark 22-27.

**WELLSBORO.**—BACHE AUDITORIUM (Dartt and Dartt, managers): Dark 15-20.

**SHARON.**—CARVER OPERA HOUSE (P. F. Davis, manager): Dark 22-April 1.

**UNIONTOWN.**—GRAND OPERA HOUSE (Beeson and Hersh, managers): Thomas Q. Seabrooke in The Spectator 26.

**ORRENVILLE.**—LAIRD'S OPERA HOUSE (J. S. Laird, manager): Irving French and co. 24-26; A Jay from Jaysville April 3.

**UNION CITY.**—COOPER OPERA HOUSE (Thomas Cooper, manager): Hogan's Alley 16; fair business; audience pleased. The La Page Sisters deserved special mention for their clever work. Charles A. Gardner 24.

**MCKEESPORT.**—WHITE'S OPERA HOUSE (F. D. Huser, manager): Dark 15-19. Walker Whiteside in The Merchant of Venice at advanced prices 20.

**DANVILLE.**—OPERA HOUSE (F. C. Angle, manager): Joshua Simpkins 10; fair performance and house. Minnie Lester in repertoire 19-20.

**FRANKLIN.**—OPERA HOUSE (James F. Keene, manager): Tim Murphy in Old Innocence 16; good house. Mackay Opera co. 23 and week; De Leon Comedy co. April 5 and week; The Dazzler 10; Old Homestead 24; Keller May 7.

**TITUSVILLE.**—OPERA HOUSE (John Gahan, lessee): Santanelli, hypnotist, 8-14; good satisfaction and good houses. In Mizoura 18; small house and gave the best kind of performance. Hogan's Alley 17; good house; well-pleased. The La Page Sisters caught the house with their dancing.

**WARREN.**—LIBRARY THEATRE (F. R. Scott, manager): Frank G. Hamilton's admirable co. presented in Mizoura 18; fair-sized house; the piece is handsomely mounted and the audience was delighted with play and co. Gilmore and Leonard in Hogan's Alley 22; Sousa's Band 25; Wizard of the Nile 29.

**HAZLETON.**—GRAND OPERA HOUSE (G. W. Hamersley, manager): Whitney Opera co. in Rob Roy 12; fair business; excellent attraction. The Brothers Byrne in the New 8 Belles to S. R. O. 12; good performance.

**MILTON.**—GRAND OPERA HOUSE (Griffiths and Co., managers): Edison's Vitaphone and Concert co. 22, 24.

**LEBANON.**—FINNER OPERA HOUSE (George H. Spang, manager): Dark 11-18.

**HARRISBURG.**—GRAND OPERA HOUSE (Markley and Co., managers): Thomas E. Shea in repertoire 8-13 to profitable business. Warren Conlan 18, 16; good business; poor co. St. Plunkard 17; good house.—Bijou (John G. Foley, manager): Keene, magician, 15-17; good houses.

**FREELAND.**—GRAND OPERA HOUSE (John J. Welch, manager): The Ragpicker's Child 17 by home talent; largest house of the season. Mary Dougherty as Joe, and Silas Woodring as Joshua, Bunker made a big hit. Robert McWade 19 in Rip Van Winkle. Labadie co. 23-24 in repertoire.



were well received. Winton, the prestidigitator, 12, 13 to losing business. The Maude Atkinson repertoire co. opened a week's engagement at popular prices 15 to S. R. O. Old Homestead 24; Brownies 25; Robinson Opera co. four weeks commencing April 19.

## TENNESSEE.

**COLUMBIA.**—GRAND OPERA HOUSE (Barker and Helm, managers). Osters and Moore's A Trip to the Circus played a light house. Vanderbilt Glee, Banjo, and Mandolin Club April 3.

**NASHVILLE.**—THE VANDERBILT (T. J. Boyle, lessee, manager). House dark 8-12; Blind Boone 19, 20; Francis Wilson 25, 26; Ellen Beach Vaw April 2, 3. —GRAND OPERA HOUSE (T. J. Boyle, lessee, manager). A Trip to the Circus was presented 12, 13 by a good co. of specialty people to large houses. House dark 15, 16. —NEW MADISON THEATRE (W. A. Sherie, business manager). House closed. —THE VANDERBILT will be closed for repairs after Miss Van's engagement until May 3 when the Grand Opera co. comes for the Centennial or Summer season.

**JACKSON.**—PYTHIAN OPERA HOUSE (Worner and Techfeldt, managers). House dark 9-15.

**CLARKSVILLE.**—ELDER'S OPERA HOUSE (James T. Wood, manager). The Fast Mail 16 to light business; crowded gallery; scenic effects good but co. unsatisfactory. Ryley's Comedians in Our Flat 23.

## TEXAS.

**PORT WORTH.**—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager). The Florence Hamilton co. 8-12, presenting My Husband, Kathleen Mavourneen, A Wife's Secret, East Lynne, Driven from Home, The Galley Slave, Alms in London, The Shanghaiese, and House of Gold at low prices. The business was not up to the average, and the co. only fair. —THE C. H. Robertson, a member of the Florence Hamilton co., is a former resident of the city, and was shown lots of attention by his many friends.

**WACO.**—THE GRAND (Sid H. Wels, manager). Beckman's farce-comedy co., supporting Thomas J. Keogh and a clever contingent of specialty people 8-12, with two matinees, at popular prices, presented A Wife's Secret, Alms in London, The Hidden Hand, and A Prisoner to Big business. Performance well received. Grand Opera co. 15-17; Primrose and West's Minstrels 17.

**HOUSTON.**—SWINNEY AND COHEN'S OPERA HOUSE (E. Swinney, manager). The Wolford-Holmes co. concluded a week's engagement 12 at popular prices. Their repertoire consisted of The Sunning, A Noble Outcast, The Brand of Cain, Mystic Mountain, Streets of New York, and The Isle of Cuba. Although the co. is poor business was exceptionally good. Receipts, \$2,401. Primrose and West's Minstrels 12; French Robertson co. 17-19. —THE LAUREL HOUSE (H. E. Swinney, manager). The Wolford-Holmes co. came before the curtain at one of their performances, and stated that his co. did not pirate any plays.

**DALLAS.**—OPERA HOUSE (George Arney, manager). Baldwin-Melville co. 8-12, in Golden Gilt Mine, Hand Kuba, East Lynne, Monte Cristo, The Plunder, Louisiana, Devil's Web, Galley Slave, and Black Flag at reduced prices to big business and appreciative audiences.

**GAINESVILLE.**—GALLIA OPERA HOUSE (John Holan, manager). John and Ida Pringle, supported by a clever co. 8-12, presenting Little Nell, Married in Haste, The Rashful Lover, Little Trille, My Sweetheart, and Eccles Girls. Good business; performance excellent.

**HOUSTON.**—OPERA HOUSE (Milton L. Eppstein, manager). The Pringle March 15-19.

**ARLINGTON.**—HARRISON OPERA HOUSE (Rigby and Wicker, managers). John Grant's Opera co. presented The Rose Street, The Diva, The Bohemian Girl, and The Merry War 11-13 to good houses. Katy Paterson 14; Anna Eva Fay 21.

**IRVING.**—GRAND OPERA HOUSE (J. B. Mike, manager). House dark 8-12.

**VOAKUM.**—FRONT STREET THEATRE (W. J. Douglas, manager). Miss Maccott in Maccott 15.

**SMITHVILLE.**—MAYNOR OPERA HOUSE (D. E. Cole, manager). Miss Maccott Farce Comedy co. 15; poor performance; fair house. Mount Symphony Club 17; Edman's Magnifico co. 18-19; John Temple Graves, lecturer, 22.

**EL PASO.**—MYNOR'S OPERA HOUSE (H. Goodwin Mitchell, manager). House dark 8-12; Louis James 15, 16.

**SEAGRAM.**—KLEIN'S OPERA HOUSE (H. Friedlander, manager). House dark week ending 12.

**TYLER.**—GRAND OPERA HOUSE (T. W. Parks, manager). Baldwin-Melville co. in repertoire week of 15.

**PARRIS.**—PETERSON THEATRE (Ed Davies, manager). House dark week ending 12. —MAYNOR AUDITORIUM (H. E. Cole, manager). Mount Symphony Club to good houses 14.

**PALESTINE.**—THEATRE OPERA HOUSE (Dilley and Swift, managers). House dark 8-12.

**HELENSBURG.**—LEVY OPERA HOUSE (Shields and Mandelbaum, managers). Katie Paterson 15.

**MARSHALL.**—OPERA HOUSE (Johnson Brothers, managers). House dark. —THE SCHWARTZ Comedy co. was booked for 8-12, but owing to death of Mrs. Bartlett in Jefferson 7 the co. had to cancel.

## UTAH.

**SALT LAKE CITY.**—SALT LAKE THEATRE (C. S. Barton, manager). Charles Hopper as Calumet Paden drew light business 8, 9; good performance, but not popular here. —GRAND OPERA HOUSE (J. B. Rogers, manager). Stock co. week of 8 presented A Drop of Poison, or The Fugitive's Daughter, or fair business. —LYCUM THEATRE (Gates and Ellsworth, managers). McCort's Twins 8-11 to packed houses; hands turned away. Good specialty performance. —THEATRE: Mamie Dupont has left the stock co. at the Grand. —The proprietors of the Lycum intend to add 15 feet to the side of the building, thereby increasing both seating and stage room nearly double its present capacity.

## VERMONT.

**BURLINGTON.**—HOWARD OPERA HOUSE (W. E. Walker, manager). In Old Kentucky 12; S. R. O. good co. My Wife's Friend 13; Rice's Comedians 15-17.

**BELLOWS FALLS.**—OPERA HOUSE: My Geraldine, local 17.

## VIRGINIA.

**LYNCHBURG.**—OPERA HOUSE (F. M. Dawson, manager). Trilby 15 to large business. Flora Stanford co. at popular prices 25-27.

**NORFOLK.**—ACADEMY OF MUSIC (A. B. Donaherty, manager). Trilby 15 to good business. Yellow Kid 17; business fair; performance very poor. Wilton Lacey in Dr. Reigart 18, 19.

**ROANOKE.**—ACADEMY OF MUSIC (C. W. Beckner, manager). Old Homestead 20; Joseph Jefferson April 12.

**STANTON.**—OPERA HOUSE (W. L. Olivier, manager). House dark 15-17.

**PETERSBURG.**—ACADEMY OF MUSIC (Pace and French, managers). House dark 15-17; Yellow Kid, booked for 21, cancelled.

## WASHINGTON.

**SPOKANE.**—AUDITORIUM (Harry C. Hayward, manager). Lya Weicher in The Prodigal Father 12 to good business. —ARCADE THEATRE (Charles W. Chase, manager). Chase Stock co. in Little Coquette 8-12; light attendance.

**TACOMA.**—TACOMA THEATRE (L. A. Ming, manager). The Prodigal Father 10 12; good house first night, poor the second; unsatisfactory entertainment. —NINTH STREET THEATRE (W. J. Fife, manager). Rimes 12, 13 by amateurs, with W. J. Fife in leading role; good costumes and co. Mr. Fife received much praise.

**WALLA WALLA.**—OPERA HOUSE (John Paine, manager). Best Concert co. to good house Feb. 23. Frank Readick Dramatic co. in The Vendetta, The Unknown, Kidnapped, and Count of Monte Cristo 8-12 at popular prices to fair business; performance mediocre. Dutton Warner in comedy parts was clever, and adds to the strength of co. Stockwell-Bacon co. in Romeo and Juliet and Mr. Potter of Texas 13, 16; Fauny Rice in The French Ball 20.

**NEW WHATCOM.**—BELLINGHAM OPERA HOUSE (E. E. Whitmore, manager). House dark.

## WEST VIRGINIA.

**CLARKSBURG.**—TRADER'S GRAND OPERA HOUSE (Horne and Horner, managers). James B. Mackie in Grimes's Cellar Door 12 gave a first-class performance to well-pleased audience. Walker Whiteside in The Merchant of Venice 16. As Shylock Mr. Whiteside was very good but his support is poor. Rice and Barton in McDougle and Poodle gave a good performance 17 to large and well-pleased audience. Sporting Chase 27; Darkest America 30.

**WESTON.**—OPERA HOUSE (J. B. Finster, manager). A Jay from Jayville 10 to light business; performance poor. Darkest America 25; On Hand 31.

**WHEELING.**—OPERA HOUSE (F. Roster, manager). Al G. Field's Minstrels 12 filled the house and pleased. Stow's Uncle Tom's Cabin co. 15 to very fair business. Roland Reed 16; good business at advanced prices. E. R. Spencer 25-April 7; Oliver Byron 2; Wang Opera co. 10. —GRAND OPERA HOUSE (Charles A. Feinler, manager). A. Q. Schramm's co. in Side Tracked 11 12; fair business. James B. Mackie in Grimes's Cellar Door 15, 17, good business. Ullie Akers (25-27; Railroad Ticket 1-3.

**HUNTINGTON.**—DAVIS THEATRE (B. T. Davis, manager). Eddie Foy in Off the Earth to good business 11; fair performance. Al G. Field's Big White Minstrels 18; Sporting Chase 20.

**CHARLESTON.**—BURLING OPERA HOUSE (N. S. Burlew, manager). Walker Whiteside in Merchant of Venice 11; house fair. Wilton Lacey in Dr. Reigart 17; Al G. Field's Minstrels (return date) 19.

## WISCONSIN.

**RACINE.**—BELL CITY OPERA HOUSE (J. B. Johnson, manager). A Baggage Check drew a large and apparently well satisfied audience 8; performance lively, and numerous good specialties introduced; dancing excellent. Henshaw and Ten Brock 18; A Trip to Chintown 27.

**KENOSHA.**—ROOSE OPERA HOUSE (Joe Rhode, manager). Dr. Bill 12; performance excellent; large house; audience well pleased. Rogers's Orpheus Stars 17; Metropolitan Comedy co. for week ending 27; High School (local performance) 30; Little Miss Chicago 31.

**WAUSAU.**—ALEXANDER OPERA HOUSE (C. S. Coe, manager). J. N. Newell's Columbia Comedy co. 8-14 to good houses and best of satisfaction. J. Knox Gavin and Grace Tyson made hits; co. good. Rice's Minstrels 15.

**FOND DU LAC.**—CRESCENT OPERA HOUSE (P. B. Huber, manager). Henshaw's Baggage Check 12; good house; co. fair.

**SHEBOYGAN.**—OPERA HOUSE (J. W. Kohler, manager). House dark week of 23.

**OSHKOSH.**—GRAND OPERA HOUSE (J. E. Williams, manager). Charles E. Henshaw's A Baggage Check 9; crowded house; audience well pleased. Henshaw and Ten Brock in Dodge at the French Ball 17.

**SARASOTA.**—THE GRAND (F. E. Shultz, manager). St. Patrick's Day celebration by home talent 17.

**MARINETTE.**—TURNER OPERA HOUSE (Julius E. Utho, manager). House dark 15 and week.

**MADISON.**—FULLER OPERA HOUSE (Edward M. Fuller, manager). Henshaw's A Baggage Check 11 drew fairly well, but it hadn't sufficient interest to hold the audience. Henshaw and Ten Brock co. in Dodge at the French Ball 15 gave good satisfaction to a top-heavy house. James O'Neill in Monte Cristo 15 to large business. The star was very well received, and the co., with a few exceptions, was adequate.

**LA CROSSE.**—THEATRE (J. Stradella, manager). Henshaw and Ten Brock in Dodge at the French Ball 12 to satisfactory business; performance well received. House dark week ending 20. Stuart Robinson in The Jackboots 21.

**BELOIT.**—WILSON'S OPERA HOUSE (R. H. Wilson, manager). Dr. Bill 11 to a good house. Calia Ellis, the star, is the only capable member of the co.

**PORTAGE.**—OPERA HOUSE (A. H. Carnegie, manager). House dark.

**STEVENS POINT.**—THE NEW GRAND OPERA HOUSE (J. A. Ennor, manager). Metropolitan German Dramatic co. 23.

**GREEN BAY.**—TURNER'S OPERA HOUSE (J. H. Henshaw, manager). A Mixed Pickle by local amateurs 12; The Devil's Auction 21. —ELAN'S HALL: Bryan's Comedians at low prices gave satisfaction to large audience 15-18.

## WYOMING.

**CHEYENNE.**—CAREY'S OPERA HOUSE (E. F. Stable and Bailey, managers). Home talent in The Confidence Man 17.

## CANADA.

**MONTREAL.**—ACADEMY OF MUSIC (Spartow and Jacobs, managers). An entertainment in aid of the Baccarat Hospital was given 15, consisting of tableaux, dancing and singing. It came off very successfully. The Golden 25-27. —THEATRE: THEATRE (J. B. Sparrow, manager). McKee Rankin and Nance O'Neill opened to fair business 15 in True to Life. The play is well acted, and has some strong situations. Paul Cammerme 25-27. —THEATRE: THEATRE (Spartow and Jacobs, managers). The Pulse of New York opened to good business 15. The exciting situations seemed to delight the audience. It came off very successfully. McKee Rankin and Nance O'Neill were clever, and made a very favorable impression. The Lady Slave 25-27.

**PRINCE GEORGE.**—THEATRE (O. B. Sheppard, manager). Roy Roy 20. —TORONTO OPERA HOUSE (Ambrose J. Small, manager). A Railroad Ticket was presented 15 to a crowded house. The songs and specialties introduced were very clever. Marie Stewart and Louis Winkler were the features of the program. Ward and Vahan 25-27. —BIJOU THEATRE (H. H. Larkin, manager). Castiel and Hall, Mae Britton, The Six Harvard Sisters, Kibbey and Rawson, and the Matograph to big business 15-20. Karina 25-27. —AUDITORIUM THEATRE (John Carter, manager). The Ferguson Bros. Vanderville co. to good business 15-20.

**BELLEVILLE.**—CARRON OPERA HOUSE (A. Lesser, manager). McKee Rankin in True to Life 9 played a fair house. —Lillian J. Carter's Debuter 19, Rob Roy Opera co. 20. Paul Cammerme in The Three Guardsmen April 5. Brooks's Marine Band 14. Right Bells 22. —POWERS'S OPERA HOUSE (Powers Bros., managers). House dark.

**SHREVEPORT.**—OPERA HOUSE (George O. Phillips, manager). The Ferris and Salvati Entertainment co. 7-13. At the final performance to fair business and satisfactory performance. The St. Jerome's College Amateur Dramatic co. in Shamrock and Rose 17.

**STOCKVILLE.**—GRAND OPERA HOUSE (F. I. Ritchie, manager). Wilton Comedy co. 8 12 in a Workingman's Strike, Rip Van Winkle, and Queen's Evidence to fair business. —ALEXANDRIA RAMSAY 15 to light house. Lillian J. Carter's Debuter 22. Wilton Opera co. April 11.

**CHATHAM.**—GRAND OPERA HOUSE (W. W. Scamman, manager). The Longhorn Dramatic co. week 8, to only fair business. McKee Rankin 24; Bowers Girl 30.

**KINGSTON.**—MARTIN'S OPERA HOUSE (W. C. Martin, manager). McKee Rankin in True to Life 10, 11 was greeted by fair houses; high class performance. McKee Rankin and Nance O'Neill were well received. A Bowers Girl 19, The Debuter 20.

**ST. JOHN.**—OPERA HOUSE (A. O. Schiner, manager). Ollie Torbett Concert co. under auspices of Harmon's orchestra (local) in grand concert 15, 16 to large audience. Local talent will present Friday at Killarney for charitable purposes 17. Pick Jubilee Songs 10, 20.

**OTTAWA.**—GRAND OPERA HOUSE (John Ferguson, manager). McKee Rankin 12, 13, ably supported by Nance O'Neill and a good co. in his new play, True to Life, to large and appreciative audiences. Harry Williams in a society Girl 15, 16, with Lillian Kame in the title role, played to packed houses; performance of the scenic order, and very good; some good songs and dances are introduced.

**LEWIS.**—GRAND OPERA HOUSE (A. E. Roche, manager). Grand Italian Opera concert 12 to good but not enthusiastic audience. St. Patrick's concert 17 (local) good attendance. The concert was under the able direction of P. L. Evans, leader of the Opera House orchestra. Wilton Opera co. in Rob Roy 25.

## 4th Week at the Fifth Avenue Theatre.

MRS. FISKE  
PRESENTING  
TESS of the D'URBERVILLES

By LORIMER STODDARD, from Thomas Hardy's novel.

Copyrighted by Harper and Brothers.

CHARLES COGNAN and an Unrivalled Company.

CHARLES E. POWER, Manager,  
1435 Broadway New York.

## MATTERS OF FACT.

F. S. Read telegraphed from Lexington, Ky., last Friday: "Nat Goodwin, 18; S. R. O.; orchestra put on stage; performance splendid."

The Paul Scott company opened an engagement of one week at the Fall River, Mass. Opera House, March 1. After the first performance Manager J. P. Wild opened negotiations with H. R. Farren for two additional weeks. Since then Mr. Farren has signed contracts to finish out the season. Special scenery and royalty plays, combined with a strong cast, will make this attraction one of the best repertoire co. on the road next season.

Dell Ellerson is receiving much praise for her impersonation of the leading emotional character, Lillian, in Hands Across the Sea, which is now touring through New England.

Laura Burt will close her season with In Old Kentucky April 20. She can be engaged for a special Spring tour after that date or is open to negotiations for next season.

Since Edwin Stevens' retirement from The Geisha company, Damon Lyon has been successfully filling this part. He is giving universal satisfaction. This is Mr. Lyon's second season with Mr. Daly's company.

Manager F. E. Baquist has good open time after April 5 at the Auditorium, Galveston, Tex.

Leslie Davis wants to secure the address of Joseph D. Chilton, and can be reached at Houston, Tex.

The Cook Opera House at Rochester, N. Y., will continue under the management of George C. Gering until June 1, who still has some time open in April and May.

Edgar L. Davenport is open to offers for leading business. He may be addressed care of this office.

At the Temple Theatre, Camden, N. J., Manager H. M. Deane offers time in April and May to good attractions only. The house has done a good business.

Ada Rathell invites offers for next season. She will play dialect and character roles, and may be addressed at 6 Riverview Terrace, Morris Heights, New York city.

L. Goldsmith, Jr., whose theatrical trunks require no introduction, will change the location of his store and factory about May 1, removing to more commodious quarters at 721 Sixth Avenue, near Forty-second Street.

A financial partner is wanted by a well-known leading man to launch a company for next season. He should be addressed as "Theatrical," Box 1, 120 East Twenty-third Street.

Operatic people well up in repertoire are wanted by the Packard Kachange, 47 West Twenty-eighth Street.

"G. W." care this office, has a melodrama, fully equipped, which he will sell or let on royalty.

C. H. Smith, resident manager of the Lehigh Opera House at Allentown, N. Y., will play the best attractions next season at popular prices. Engagements will be for three nights. Time for the coming season is rapidly filling, and managers wishing to play this house should file their applications for time at once.

Oliver Dittan and Company, of Boston, have just published the new comestown ditty, "My Little Nigger Girl," by C. E. Bartlett. The song goes "big" wherever sung.

William Sechelt is accredited with scoring a hit as The Elephant in An American Beauty.

"X. Y. Z." care this office, wants an actress to assist him in a comedy sketch for the vaudeville stage.

Maggie Weston was highly complimented upon her clever work in the Irish character role, Mrs. Higgins, in True to Life. She is open to offers for the balance of the season.

Bert Coote and Julia Kingsley's act at Keith's Bijou Theatre, Philadelphia, last week was pronounced as one of the hits of the bill. The press were most liberal in praise of their sketch, which is entitled Supper for Two.

Vernona Jarboe, who has been charming Chicago with her delightful performance in the title-role of Miss Chicago, will close her engagement with that attraction on Saturday night and will return to New York.

Stronach and Raymond manage the Grand Opera House at Norfolk, Va., a first-class theatre in every detail, with a seating capacity of 1,300, and a population of 75,000 to draw from. Good attractions playing to popular prices are always desired by the management.

Lillian Baraban has been especially engaged to play Lucy over the New England circuit with Reeves's Hands Across the Sea company.

Manager Al Wilton has immediate open time at the Empire Theatre, Holyoke, Mass., for strong attractions. Mr. Wilton's address is Lothrop's Opera House, Worcester, Mass.

Indore Rush pronounces "Shut Your Eyes" as the greatest Southern lullaby she ever sang. She is now featuring it with Roland Reed's company in The Wings of the Night and The Politician. The song is published by C. O. Boehm, St. Joseph, Mo.

Geo Hill will spare no expense in presenting the musical farce-comedy, McFadden's Row of Flats, to the public next season. E. W. Townsend and R. F. Outcault are responsible for the piece and it is in line with their well-known comedy creations, The Yellow Kid and Hogan's Alley. Mr. Hill has secured a company of talented people including James F. Hoey, Muller and Dunn, Estelle Wellington, Two Fanny Dwarfs, Ivan I. Davis, George W. Leslie, the Brothers Speck and others. He will have a star cast of thirty-five people and is now negotiating with many well-known farceurs whom he hopes to add to his company. A chorus of pretty girls will also be a pleasing addition to the entertainment. Special and elegant scenery is being painted, while sufficient printing is being turned out to fill a circus.

## AMATEURS.

Fifty young women of New Brunswick, N. J., gave a musical performance for a charity in that city, on March 17. Among the performers were Annie O'Connor, Lizzie McGrath, Virginia Byrne, Rose Kenny, Margaret Macne, Margaret Harding, Angela Trainor, Mary Bradley, Katherine Daly, Kate Rogers, Kate Mulhern, Lillian Thompson, Jennie Hays, Mame Daly, Calista New, and Grace Ryan.

The entertainment committee of the New York Athletic Club has adopted a resolution calling upon the Board of Governors to approve a plan for the formation of a dramatic club.

The Brooklyn Polytechnic Dramatic Association presented Hamlet and Co. at the Brooklyn Academy of Music, March 12.

The young women of Mrs. Hazen's school, Pelham Manor, N. Y., played The Merchant of Venice, March 20, the cast including Alice Palmer, Elizabeth Grunell, Frances Ester, Charlotte Barman, Margaria Leland, Florence Flackney, Josephine Sawyer, Mary Scudder, Rita Clark, and Edna Johnson.

Don't make any mistake in looking Johnstown, Pa. Johnstown Opera House the popular house. Wire. Plenty good time open.

## SAN FRANCISCO.

The French opera co. appeared at the California Theatre week ending 8, opening in L'Africain. The other opera produced were Miss Heyley, Sigurd, Hocus de Jeannette, Cavallotti Rusticosa, La Folie Voage de Sirocco, Hagenstein, Dragon de Villars, and La Marquise. The co. sings every other night only, and one matinee, for the season of twenty operas. Al Hayman and Co. and Friedlander Gottlieb and Marks are interested with others in a guarantee of \$50,000 for the opera period.

Fanny Davenport and Cissy Fitzgerald filed their respective theatres, the Baldwin and the Columbia. Glismonda was the offering of Miss Davenport at the Baldwin, where audience response in favor and in numbers are promised for the week, which concludes 20. The staging of Glismonda, with the superb acting of Miss Davenport and McDowell, are fully appreciated in San Francisco. Otto Skinner follows 29 for three weeks. Primrose and West appear April 19 for two weeks. De Wolf Hopper comes May 5 for two weeks. For Fair Virginia follows Cissy Fitzgerald at the Columbia for one week, and Georgia Cayvan comes April 8-13.

Jim the Punisher is retained for another week at the Alcazar. Our Strategists is postponed until 22. New Blood will be given 29, Noble Rogue April 5, Called Back 12, and Pardner 19.

Pinafore takes so well at the Tivoli that it has been given another week. Merry Wives of Windsor follows 22.

Mark Thall has left to join Miss Cayvan's co. as managing agent.

A postal card announces Mr. Frawley's safe arrival in London.

John D. Hopkins, of Chicago, is here on a visit to his friend, Manager John Morrisey, of the Orpheum.

R. E. Forrester, acting manager of the Fitzgerald Founding, is here.

Frances Roberts, wife of Lewis Harrison, is visiting her mother in San Francisco.

Melbourne McDowell and Mr. Cunningham, of the Glismonda co., attended the Past opera business 13 at the California Theatre.

Belasco and La Felle, with their manager, Arthur Latta, gave the Alcazar Theatre Stock co. an outing Thursday which was greatly enjoyed.

J. D. MAXWELL.

[Received too late for classification.]

## DATES AHEAD.

**BARLOW BROTHERS' MINSTRELS** (M. A. Moreley, mgr.): Orangeburg, S. C., March 25, Sumter 24, Florence 25, Marion 26, Wilmington, N. C., 27, Fayetteville 28, Durham 29, Raleigh 31, Goldsboro April 1, Wilson 2.

**BELL COMEDIANS** (George H. Bell, mgr.): Jackson, Ga., March 24, Sumter 25, Carrollton 26, Dalton 29, Cleveland, Tenn., 31, Athens April 1. CARPENTIER (sympotic): P. Lawworth, mgr.: Rockland, Me., March 25-27, Fall River, Mass., 29-April 2.

**CHARLES A. GARDNER**: Curry, Pa., March 24, Union City 24, Lawrence, O., 25, Gallon 26, Marion, Ind., 27, Chicago, Ill., 29 April 2.

**CLAY CLEMENT** (Jim J. La Motte, mgr.): Brooklyn, N. Y., March 25-27.

**DARKEST AMERICA**: Manalogue, W. Va., March 25, Fall River 26, Union 27, Charleston 27.

**FRANCIS H. WILSON**: Kingston, Ont., March 25-27. PICTON 29-April 2.

**HARPER-DENTACE**: Cayuga, Ind., March 25-27, Veedersburg 29 April 2.

**LARSEN FAUST**: Freehold, Pa., March 25 24, Wilkes-Barre 25-27, Pittston 29-April 2, Harrisburg 5 10.

**LITTLE TRICKS** (Fred Robinson, mgr.): Little Falls, N. Y., April 1, Rome 2, Ilon 3, Norwich 4, Canfield 5.

**MIVA COMEDY** (Kathleen and Harper, mgrs.): Webster, Mass., March 25-27, Willimantic, Conn., 29-31, Worcester, Mass., April 1-3, Westfield 4-10.

**ORIENTAL OPERA**: Columbia, S. C., March 25-25 Sumter 26, Orangeburg 27, Savannah, Ga., 29-April 2.

**PETER BAKER** (McCutcheon and Gilkison



## AT THE THEATRES

## Broadway.—L'Arlésienne.

Drama in four acts, adapted by Charles Henry Meltzer and Willy Schütz from the French of Alphonse Daudet, music by Georges Bizet. Produced March 22.

Rose Marni . . . . . Agnes Booth  
Renaude . . . . . Rose Rand  
Vivette . . . . . Mary Haines  
Serving Maids . . . . . K. McCormack  
The Innocent . . . . . May Gayler  
Francet Marni . . . . . Florence Thornton  
Balthazar . . . . . Augustus Cook  
Mitifo . . . . . Charles M. Kent  
Fam Hand . . . . . Walter Craven  
Marc . . . . . Darwin Radd  
Frédér Marni . . . . . Horace Lewis  
John E. Keller

At the Broadway Theatre was presented last evening, for the first time in America, Alphonse Daudet's drama, *L'Arlésienne* (The Woman of Arles), as adapted by Charles Henry Meltzer and Willy Schütz, along with the original descriptive music by Georges Bizet.

The play, which has enjoyed three successful foreign productions, tells of a peasant family of Southern France. The hero, Frédéric, a farmer's boy filled with ambition, meets at Arles the woman who gives title to the play, and who casts an evil spell upon his career. To his mother, Rose, the youth reports his liking for this girl and the fond mother commissions Frédéric's uncle, Marc, to investigate her character. A favorable report is made, but while the family are celebrating Frédéric's supposed good fortune, a young desperado, Mitifo, appears with letters which go to blast the reputation of the fair alien. Vivette, Frédéric's foster-sister, a lovable young girl, joins with the mother in efforts to win the youth from his unhappy attachment. Their cause seems to prosper until there is a meeting between Frédéric and his rival, Mitifo, when the old flame is rekindled, and the hopes of the good folk are dashed to earth. The sad side of the play vividly contrasts with the brighter love story of Balthazar and Renaude.

The Metropolitan Permanent Orchestra, conducted by Anton Seidl and Ernest Neyer, played the Bizet music with rarest taste. The charming numbers of the score include the overture, "The Pastorale," "The Minuet," "The March of the Three Kings," "The Carillon," several spirited choruses and the magnificent entr'acte music.

The original version of *L'Arlésienne*, which was played for 200 nights at the Odéon in Paris in 1885, was in three acts and twelve tableaux. The version presented at the Broadway Theatre last evening is in four acts. The scenery for this production was painted by Ernest Gros and John H. Young. The rehearsals were under the direction of Eugene Presbrey.

Though it was the power of the Daudet's dramatic theme that inspired the composer of Carmen to write the incidental music, it is the great artistic merit of Bizet's score, more than the play itself, that has secured for *L'Arlésienne* such a high place in the dramatic repertoire of the French stage. As played last night under the musical guidance of Messrs. Seidl and Neyer it is not overpraising the music to say that it is fully up to the standard of grand opera.

The drama itself is a tragic romance of exceptional poetic beauty. In *L'Arlésienne* Daudet endeavors to illustrate that an honest man, having once given his heart to a depraved woman, may be powerless to regain the mastery over himself, and that his misplaced love will in most cases ruin his whole life. He holds that there are but two paths for an honest man to take when he has given his heart to a fallen woman—one path leading to dishonor and the other path to death. Frédéric has to undergo a heartrending struggle, and the final outcome of the struggle is romantic but pathetically tragic.

The interpreting cast was well selected. The role of Rose Marni was exceedingly well acted by Agnes Booth. John E. Keller, despite his long association with stage villains, proved effective in the lovable character of Frédéric Marni.

Rose Rand was capital as Renaude, and Mary Haines won approval as Vivette.

Augustus Cook and Charles M. Kent both did telling character work as Francet Marni and Balthazar respectively.

Walter Craven as Mitifo, and Horace Lewis as Marc were also seen to artistic advantage.

The incidental dance, *La Farandole*, was arranged by Carl Marwig.

The production has been entrusted by a syndicate of backers to the management of Andrew A. McCormick and it has been arranged to have *L'Arlésienne* performed at the Broadway for four weeks.

## Knickerbocker.—The Serenade.

Comic opera in three acts, words by Harry B. Smith, music by Victor Herbert. Produced March 26.

Duke of Santa Cruz . . . . . Henry Clay Barnabee  
Carl's Alvarado . . . . . W. H. MacDonald  
Renaude . . . . . Eugene Cowles  
Lopez . . . . . William E. Philp  
Gomez . . . . . George Frothingham  
Colombo . . . . . Harry Brown  
El Gato . . . . . Charles E. Hawley  
Abbot of St. Benedict . . . . . James E. Miller  
Fra Anselmo . . . . . Harry Dale  
Fra Timoteo . . . . . A. Warrmouth  
Dolores . . . . . Jessie Bartlett Davis  
Yvonne . . . . . Alice Neilson  
Mother Superior . . . . . Josephine Bartlett  
Manuelo . . . . . Bertha Lovejoy  
Juana . . . . . Marcia van Dresser  
Isabella . . . . . Leonora Gatto  
Mercedita . . . . . Louise Cleary

The first annual engagement at the Knickerbocker Theatre of the Bostonians began last Tuesday evening, when they produced for the first time in this city their newest comic opera, *The Serenade*, book by Harry B. Smith, music by Victor Herbert.

The story of the new opera, based upon an interlude by Goldoni, is all about a serenade which, sung by an opera baritone, Alvarado, had won the love of Dolores, ward of the Duke of Santa Cruz, who wishes to win her hand for himself. He sets out to slay the serenade, but no end of other persons have learned the tuneful melody of adoration, and the frantic Duke is confronted at all points by singers of the seren-

ade. Heaven's himself upon one after another until in the end he loses Dolores, and miserably collapses to the music of the same haunting serenade. Among those who harass the unfortunate Duke are a brigand chief and his secretary, a poor tailor, a played-out opera tenor and his daughter, and the inmates of a monastery and those of a convent, not to mention a practicable parrot.

Mr. Smith's libretto is in every sense capital. The narrative, always well in hand, is carried along with admirable clearness and precision; the lyrics are daintily worded and delightfully characteristic; and the dialogue, subordinated more than is usual to the lyrical features, boasts an uncommon brightness and a commendable freedom from the reprehensible adjectival form of "gag" which has marred more than a few recent efforts in the way of libretto writing. Mr. Herbert's score is a charming chain of brilliant, effective melodies, unbroken by a single note that might repel the cause of popularity. Never flying too high, nor sinking too low for the receptive ears of the general run of humankind, Mr. Herbert's latest offering is none the less splendidly varied, delicately shaded and unfailingly harmonious. Lightness, merriment and melody dance through the whole opera in cheeriest of revelry. The music of the new opera hardly might have been improved for the purpose in hand. The composer has found that rarest medium that shall not fail to command the admiration of the thorough-going musician, nor to give sincere pleasure to the ordinary lover of grateful tunefulness. Many numbers in the altogether delightful score cannot fail to become immensely popular, and the "Serenade" itself—in the strong suggestive of the good old camp-meeting air, "I Will Believe, I Must Believe, etc." will be heard everywhere in a month or two.

Henry Clay Barnabee as the worried Duke, and W. H. MacDonald as the dashing Alvarado, are the same complete artists that have pleased us in similar roles so often heretofore. Eugene Cowles and William E. Philp have ample opportunities for the display of their magnificent voices. George Frothingham and Harry Brown are legitimately amusing in the low comedy parts; Alice Neilson claimed the honors of the first night by her captivating singing and no less fascinating presence in the leading soprano role, and her success is duplicated by Hilda Clark with whom she alternates. Jessie Bartlett Davis makes a charming Dolores. The lesser parts and the chorus, dramatically as well as vocally, are above criticism.

Frank L. Perley has directed a production gorgeous in scenic beauty and lavish in resplendent costumes.

## Irving Place.—Neues Leben.

A drama in four acts. Produced March 26.

Dr. Bolton . . . . . Herr Zikner  
Dr. Walter . . . . . Herr Strohl  
Dr. Sterling . . . . . Herr Pfl  
Holzappel . . . . . Herr Link  
Doppel Frau . . . . . Frau Collmer  
Welle, deren Tochter . . . . . Fri. Hum  
Schubele . . . . . Herr Wänsler  
Cole . . . . . Herr Hermann  
Captain Tipping . . . . . Herr Le Bist  
Alfred Brown . . . . . Herr Bira  
Robert . . . . . Herr Schneider  
Knoor . . . . . Herr Eggeling  
Hen . . . . . Herr Fischer  
Frau . . . . . Fri. Collmer  
Mrs. Brown . . . . . Fri. Hartwig  
Mrs. Schubele . . . . . Frau Lotter  
Mrs. Cole . . . . . Fri. Patch  
Mrs. Tipping . . . . . Frau Michaelis  
Mrs. Moore . . . . . Fri. Detschy

*Neues Leben* (New Life) is to some extent an innovation, as it is the first play by an American author to be performed at this theatre. The plot was suggested by the Schoolman's story in Tourge's novel, "The Black Sea."

The play tells the rather conventional story of a young woman who has been placed in a private asylum to be cured of a severe case of nervous prostration. After she has fully recovered she is forcibly detained there by Dr. Bolton, who has been bribed by the husband to do this, in order that he may gain full control over her money and lead the life he wants to, unhampered by a wife. With the assistance of an old servant she escapes and goes to a small town in Pennsylvania, where she secures the position of school teacher. She lives here in happiness among the simple and honest farm folk, but is finally discovered by her husband, who tries to win her back in order that he may share the fortune which she has inherited. His plan is frustrated by the intervention of a young physician who has discovered that the husband has bribed the keeper of the asylum to forcibly detain her. They arrange to give the husband a certain sum of money and he consents to a divorce, whereupon she marries the young physician and everything ends happily.

Adèle Hartwig, in the rather ungrateful role of the young wife, acted with a great deal of force, and Adolf Link's portrayal of an old farmer was a masterpiece of character acting. The support was as usual excellent.

## Garden.—Carmen.

After a long tour Olga Nethersole and her capable company have returned to the city, and last evening at the Garden Theatre satisfied a brilliant audience with an artistic and effective presentation of *Carmen*. New Yorkers know Olga Nethersole's interpretation of the Spanish gypsy girl too well to make further words necessary.

The company is to a considerable extent a new one. Nathaniel Hartwig now plays the part of Don Jose Libengoa, and plays it well. While quiet in his methods he is a romantic actor of finish and pronounced strength. William Farnum plays creditably the part of Don Manuel Sarcada, and Frank Lander is a good tenor. George W. Lynch, Lawrence Miller, Clifford Pembroke, and John Blair answer all requirements.

Henrietta Watson as Dolores would be more

effective if she were less constrained. In the part of a loving maiden self-restraint is an unusual quality. A little more impulsiveness would add to the success of Miss Watson's performance. Midge Meadows and Charlotte Crane were good and little fault can be found with any of the other feminine members of the cast. The play was mounted handsomely and pleased the large audience.

## Casino.—Lost, Strayed or Stolen.

Lost, Strayed or Stolen, J. Cheever Goodwin and Woolson Morse's merry musical comedy, returned to town last night and was greeted by a large audience at the Casino. The jolly play went just as successfully as at its long run at the Fifth Avenue Theatre earlier in the season. Paul Dresser and Bob F. Cotton were chief among the new figures in it and acquitted themselves with most enjoyable comicality. Louis Harrison, Fannie Bulkeley and Georgia Caine were as delightful as ever in their respective roles. The company now includes John Gilroy, Bert C. Thayer, Edwin P. Wilkes, Dan Packard, Horace Sparks, Henry Bergman, E. G. Shaefer, Max Rosen, Tom Walthread, Rose Beaudet, Emma King, Sue Mead, Belle Black, Hattie Vera, Maud Chandler, Emma Janvier, and Etta Stetson.

## Murray Hill.—A Temperance Town.

Hoyt's rollicking comedy, *A Temperance Town*, with many of the originators of the various characters in the present cast, attracted a good-sized audience to the Murray Hill on Monday night. George Richards and Eugene Canfield in their original parts give their usual droll impersonations of the tipsy Mink Jones and his son, Bingo. Gertrude Perry is the Ruth, and here is a charming and sympathetic portrayal of the clergyman's daughter. Julia Gilroy is a vivacious and sprightly Rory, while the Mr. Hardman of Richard J. Dillon denoted a conscientious and painstaking performance. John A. Holland, H. A. Sheldon, Conrad Cantzer, and Arthur Gregory proved equally capable in their respective roles.

## Grand.—The Prisoner of Zenda.

The Grand Opera House was filled last night, the attraction being *The Prisoner of Zenda*, which with its beautiful scenery and costumes and rendered by an excellent company is as interesting and pleasing as when last seen in New York. Howard Gould continues in the part of Rassendyll, and his work appears to be as satisfactory to the audience as was that of Messrs. Hachett and Sothorn. Isabel Irving is still the Princess Flavia, and her impersonation of that role gives no evidence of deterioration. John Findlay made a good Jeffreys, and Grace Reals was satisfactory as Amelia. Arthur Elliot did fine work as Michael, Robert F. McClannin was excellent as Colonel Sapt, and Walter S. Hale was satisfactory as Captain Hentzau.

## Star.—The World Against Her.

Kate Claxton and Charles A. Stevenson began a week's engagement prosperously at the Star Theatre last night in *The World Against Her*, a play with which these actors have long been identified. They are supported by a competent company.

## At Other Houses.

ACADEMY OF MUSIC.—This is the last week but one of *In Old Kentucky* and its pickaninies at this house.

AMERICAN.—At Piney Ridge will continue indefinitely to entertain large New York audiences.

BIJOU.—May Irwin will revive this week "The New Bull" and will also sing "Mamie Come Kiss Yer Honey Boy."

COLUMBUS.—Brother for Brother is the attraction.

DALY'S.—The Wonder will be revived to-night. On Friday Miss Rehan will be seen again in *The Magistrate*. The Stoddard lectures are given every afternoon.

EMPIRE.—Under the Red Robe is still drawing well.

FIFTH AVENUE.—The triumph of Mrs. Flake in *Tess of the D'Urbervilles* is bearing fruit in very large audiences.

FOURTEENTH STREET.—Sweet Inniscarra is proving one of the pronounced successes of the season.

GARRICK.—Never Again is provoking great laughter.

HERALD SQUARE.—The Girl from Paris possesses great vitality as well as great vivacity.

HARLEM OPERA HOUSE.—Rosemary is in Harlem this week.

Hoyt's.—My Friend from India will sojourn in New York for some time.

LYCEUM.—The Mayflower is a charming play, and is pleasing a great many theatregoers.

PEOPLE'S.—Maggie Cline in *On Broadway* is thrilling Bowery audiences this week.

WALLACK'S.—Miss Manhattan, which was to have received its first production last night, will be presented this evening.

## THE BROOKLYN THEATRES.

## Montauk.—For Bonnie Prince Charlie.

That most charming actress, Julia Marlowe, whose captivating art is so ably seconded by Robert Taber, began her annual engagement across the river last evening, where, at the above house, she presented I. C. Clarke's successful adaptation of François Coppée's play, *The Jacobites*, now known as *For Bonnie Prince Charlie*. This production, which has enjoyed such a vogue at Wallack's during the past few weeks, affords Miss Marlowe one of the best of opportunities for a display of her gifts and talent, which, reinforced by Mr. Taber's ripe intelligence and finished technique, makes an satisfactory whole in the way of romantic drama as is now to be found. Its success at Colonel Sian's theatre was instantaneous. Three repetitions of it will be given, it being scheduled for Wednesday and Thursday and the matinee of Saturday. Romeo and Juliet is the bill for Tuesday night and Wednesday afternoon. One performance only of George Elliot's *Romola* occurs on Friday, the engagement closing with *As You Like It* on Saturday night. Caroline Miskel Hoyt and *A Contented Woman* come for a fortnight, beginning 28.

## Park.—The Last of His Race.

Creston Clarke, a son of the well known comedian, John Sleeper Clarke and nephew of Edwin Booth, made his debut in Brooklyn on Monday. Mr. Clarke, who has attained an enviable distinction as a star in various portions of the country, until now has been practically unknown in this locality. His wife is the gifted Adelaide Prince, at one time identified with Daly's Theatre. *The Last of His Race* is in the vein of romantic drama now so popular. The scene of the play is first in Russia, then it changes to Paris, and again to a Boston fishing village. Mr. Clarke has a dual role, being first the father, an old Russian prince; and later the son, who, stolen from his kindred, is at last recognized and restored to his rightful possessions. A brother of the star, Wilfred Clarke, has a comedy role, and Adelaide Prince assumes a part that wins the sympathy of her hearers. There seems to be doubt as to the succeeding attraction, the announcements upon the bill-boards and in the house programme being at variance with each other.

## Amphion.—Kismet.

At the Amphion the original attraction underlined for this week, *The Bells of Shandon*, failing to materialize, the *Camille D'Arville* and Richard Carroll Opera company in *Kismet* was substituted, and was greeted by a good-sized audience on Monday night. The opera was most cordially received, and will no doubt duplicate the success and patronage accorded it during its earlier Brooklyn engagement. *Camille D'Arville* as the Sultan was in excellent voice, and deserved the enthusiasm which her efforts inspired. Richard Carroll was never funnier. His droll performance as Halder, the youth who is condemned to peticious by a scheming mother, kept the audience in a roar. Belle Bucklin was also seen to advantage and liberally applauded. Henri Leone, William Riley Hatch, and Will H. Sloan give capable support to the principal characters. The chorus is well drilled and the costumes and scenery handsome. Melodrama on an elaborate scale in *When London Sleeps* comes next week.

## Columbia.—Heartsease.

After a run of seventy-five performances at the Garden Theatre, Henry Miller came direct to this house last night with his impersonation of Eric Temple in *Heartsease*, also from the pen of J. I. C. Clarke, who as an author seems to be well represented in Brooklyn during the current week. This is Mr. Miller's first appearance as a star upon the local boards, where his fine work in past seasons, first as a member of the Lyceum organization, and later as one of Charles Frohman's notable company of players, has always been most welcome. An audience of goodly size and friendly disposition greeted both star and supporting cast. Mr. Miller's aids are of the first order. Among them are John T. Sullivan, Louise Thorndyke Boucault, Frank Burbeck, Grace Kimball, Leslie Allen, Nannette Comstock and Max Fygan. Next week John Harz is underlined in *Casta*, *The Hobby Horse* and *A Pair of Spectacles*.

## Gayety.—Human Hearts.

*Human Hearts* is at the Gayety for a return engagement, having filled a most successful week earlier in the season. Hal Reid, the author, continues in the leading role, and gives a manly and earnest portrayal. His company includes Walter G. Horton, William H. Smedley, Nellie Markell, Bertha Bell Westbrook, Effie Pearl, and Edward O. Risley. The scenic effects and accessories have received proper attention. The Otto in a mass of specialties, entitled *The Star Gazer*, will be here next week.

## Notes.

The Great Diamond Robbery, with Madame Janss' sketch, Mrs. Yeamans, and George C. Boniface in the cast, taxed the capacity of the Bijou Theatre last night.

Digby and Laura Joyce Bell had a generous welcome at the Grand Opera House in their presentation of *A Midnight Bell*.

Hopkins' Trans-Oceanics, which include such pleasing entertainers as the Nawas and Carroll Johnson, crowded Hyde and Beaman's twice yesterday.

The Star Theatre is offering this week what is possibly the most meritorious bill heard there this season, in the person of the Black Patti and her assisting Troubadours.

Rider Haggard's *She* with all the necessary mechanical appurtenances is offered at the American.

The New Night Owls, as they now style themselves, will enliven the smoking concerts given at the Empire this week.

The Brooklyn Music Hall continues to please its patrons with excellent vaudeville talent. Haines and Pettigill head the bill.

## MORE BASELESS RUMORS.

An article appeared yesterday (Monday) in the *Herald* concerning the object of A. M. Palmer's present visit to New York. The purport of it was that Mr. Palmer's presence, ostensibly to attend the Dramatists Club and managers' dinner on Saturday night at Delmonico's, was in reality for the purpose of prying at a "secret meeting" of managers interested in a movement to organize a combination independent of the Hayman syndicate. It was made to appear also that the "secret" meeting had been postponed, and that the manager of a Harlem theatre had accordingly decided to sign a contract with the Hayman syndicate for the purpose of putting his bookings in its hands.

There was not an atom of truth in the *Herald's* article. Mr. Palmer came to New York to spend a few days with his family, to speak for the managers at the dramatists' dinner and, incidentally, to arrange some booking for his Great Northern Theatre in Chicago.

The persistent effort of rumor-mongers to connect Mr. Palmer's name with mythical oppositions to the syndicate is so palpably iniquitous that *The Mirror* finds it difficult to understand how a big daily newspaper like the *Herald* will waste its space on their emanations.

Mr. Palmer is not in the Hayman syndicate, it is true. If other managers of standing who are likewise outside of it decide to establish another chain of theatres throughout the country with their booking headquarters in New York, he will undoubtedly join with them. Up to the present, however, he remains independent of any combination, and it is unjust that his name and position should be belittled by newspapers that lend themselves to circulating the mischievous twaddle of persons that have managed to hitch themselves in a more or less unimportant way to the tail of the syndicate kite.

## BILLY BIRCH SERIOUSLY ILL.

Billy Birch, the veteran minstrel, was taken ill last Sunday evening at a meeting of the New York Lodge of Elks. He was removed to his home where his condition was reported yesterday to be most serious.

Plays with printing. All the successes in the market. To lease at reasonable rates, Berg's Dramatic Bureau, 1423 Broadway, New York.



# DRAMATISTS AND MANAGERS BANQUET.

A DISTINGUISHED AND ELOQUENT GATHERING AT DELMONICO'S ON SATURDAY NIGHT.

Persons Theatrically Prominent and Many Guests of Note Celebrate With Good Cheer the Passage of the Law to Prevent and Punish Play Piracy—The Speeches of the Evening—A List of Those Present.

The dinner given by the American Dramatists Club and the managers of America to the senators and representatives who engineered the passage of the anti-pirates amendment to the copyright law through Congress proved a memorable event. There has never been at any previous theatrical banquet in this country so large or so representative a gathering of managers, dramatic authors, and noted personages associated with the drama in allied callings than was to be found in the assemblage at Delmonico's last Saturday night.

The banquet was in celebration of an unprecedented legal achievement for the passage of the amendment to the copyright law marks the work of a man's brain in the eye of the law as deserving the same protection as the work of his hand. Henceforth, the man who steals a play will be just as amenable to the law as the man who steals a plate or any other tangible property. The amendment in question provides that any person publicly performing a dramatic or musical composition for which a copyright has been obtained without the consent of the proprietor shall be liable for damages, and if the unlawful performance be wilful and for profit such a person shall be guilty of a misdemeanor, and upon conviction shall be imprisoned for a period not exceeding one year.

Another important legal innovation celebrated on this occasion is a provision of the amendment according to which an injunction granted by a federal judge, restraining an unlawful performance, shall be operative throughout the United States.

THE DRAMATIC MIRROR, through Representative English, caused to be introduced a similar measure in Congress years ago, and now rejoices in common with the entire theatrical profession that the anti-piracy bill has become an accomplished fact.

At least one hundred and fifty authors and managers sat down to last Saturday's dinner in Delmonico's large banquet hall at about 7 o'clock P. M. Bronson Howard, the president of the American Dramatists Club, presided.

The guests of honor at the Speaker's table, seated either to the right or left of Mr. Howard, were: Senator O. H. Platt, Hon. J. W. Covett, Hon. H. C. Miner, Judges Gildersleeve, Parker, Van Brunt, and Lawrence, Ex-Judge A. J. Dittenhofer, Mayor Strong, General Thomas L. James, Senator Cantor, Edmund Clarence Steadman, and H. L. Nelson. Hon. Amos J. Cummings was unable to attend.

Others present were Andrew A. McCormick, Carl Hermann, Emanuel Lederer, Frank Howe, Jr., Charles E. Ford, T. Henry French, Al Hayman, F. B. Murtha, William Harris, Howard Paul, Frank E. Henderson, Edwin Knowles, Kate Salisbury, Lorimer Stoddard, Paul M. Potter, Theo. Hellman, Daniel Frohman, H. Conried, T. B. Sayre, Oscar Hammerstein, A. B. De France, C. R. Clifford, J. H. Ryley, Edwin Barbour, Will F. Sage, George W. Lederer, Tony Pastor, H. Gratian Donnelly, Julian Edwards, Charles Klein, I. M. Dittenhofer, E. M. Royle, Douglas Taylor, F. W. Sanger, Franklyn Fyles, Harrison Grey Fiske, C. E. Callahan, Commodore Chenery, D. H. Lichtenstein, Charles Frohman, Albert Ellery Berg, Anson Pond, H. C. Jarrett, Sidney Rosenfeld, Leo Schlesinger, F. V. Strauss, Alexander Lambert, W. H. Frost, E. J. Price, Arthur Wallace, Charles Barnard, Joseph Arthur, Frank McKee, J. I. C. Clarke, Woolson Morse, Maybury Fleming, Hal Reid, H. A. Rockwood, Richard A. Purdy, E. G. Gilmore, E. H. Sothern, Augustus Plou, James R. Garey, Col. J. E. Milliken, H. P. Taylor, Edgar Selden, J. Austin Fynes, A. A. Stewart, Edward Morgan, John N. Jewell, J. Harkins, Jr., Joseph Howard, Jr., George Blumenthal, E. H. Meltzer, and James K. Hackett.

## The Chairman's Address.

The Chairman, Mr. Bronson Howard, said: GENTLEMEN: We are gathered here to-night to celebrate the first recognition in principle by any nation on earth of brain product as absolute property. (Applause.) On the 5th of January, 1897, the stealing of an intellectual work became for the first time in history and in this country a criminal act. For the first time and only in the United States it is now as much a crime to steal the work of an author as it is to steal the paper he writes it on. (Applause.) Why, gentlemen, we authors and composers have been raised to a position side by side with the man who owns a paper mill (laughter) and the manufacturer of steel pens. I dare say, by the way, that the first woman whose husband acknowledged that she had a soul was highly complimented and dropped a respectful courtesy. A husband would hardly offer that compliment to his wife to-day, even if he really felt in his own heart that it was not flattery. But the American dramatists and composers feel highly honored, and sincerely so, because we are the first literary men and artists who have ever been told by law that we are human beings entitled to full protection. (Applause.)

## AMERICA LEADING THE WORLD.

But we may be still prouder as American citizens that our country is now absolutely leading the rest of the world at the beginning of the twentieth century in a direction which civilization has been taking during the nineteenth century.

And speaking of this little matter, civilization, en passant, we Americans have done a good deal in that line in the short time that we have been a nation first and last in one way or another, and the President of the United States has always been in it with the rest of us. It is hardly necessary for me to compliment George Wash-

ington or Mr. McKinley, and there were others (laughter), but we especially remember to-night the fact that our presidents have sustained, so far as in them lay, the interests of literature and of art: they have approved and sustained all efforts to secure international copyright, and in regard to this last great step I need only say this: The engrossed bill of the amendment of the copyright law, to make the theft of a musical or dramatic composition a criminal offense, reached the eye of President Cleveland on the morning of January 5 at 9 o'clock, and at 11 o'clock a telegram from his secretary, Mr. Thurber, was laying on my desk in New York saying that the bill was signed. (Applause.)

In other words, Mr. Cleveland did not need to take time to consider the subject of protecting American literature, and he also knew that the precedent handed down to him by the other men who had sat in the chair in the White House in which he sat, the precedent pointed to the penalty by the side of the bill upon his desk, and here is the pen, gentlemen, with which he signed it. (Applause.)

A member of the Cabinet of President Garfield is here to-night, and no man living could command our attention with more reverence in answer to our first toast this evening.

Gentlemen, "The President," General James. (Applause.)

## General James's Remarks.

General Thomas L. James spoke as follows:

MR. PRESIDENT AND GENTLEMEN: It is always gratifying to the speaker to have the applause precede his speech, for the reason that he is secure of so much comfort at least, and on this occasion it sustains him.

My friend, Mr. Chauncey M. Depew, of Peekskill, not of London (laughter), in relating to me his experience of the first and the only time he made a post-prandial speech in Boston, solemnly assured me that for months thereafter the columns of the journals of the Hub were filled with letters from Cambridge and other nearby seats of learning, asking, "Did Dr. Depew speak as you have reported him? If he did, we would like to have him parse his sentences." The genial doctor averred that his life had been made a burden by these seekers after knowledge and English as she is spoken.

"I never could imagine," said Chauncey, "what I said to stir up a such a hornet's nest. The speech was an impromptu one, strictly, being evolved on the train from New York to Boston, and had been a conspicuous success wherever it had been previously delivered." My confusion is so great, I trust that no one here to-night will ask me to parse my sentences, for I could not do it.

I supposed when I accepted your kind invitation and was asked to reply to the sentiment "Our President," that it referred to your President, the President of this Club, Mr. Bronson Howard, and I fully prepared myself in a long and eulogistic speech to tell you what you already know, that he is the foremost dramatist of our time (applause); in fact the later William Shakespeare. But on my arrival here this evening, I was met by the Committee who politely but firmly informed me that I was mistaken, that the sentiment was the President of the United States and not the President of the Dramatists Club. The kindly words which I would have spoken of Mr. Howard in reference to his great dramatic successes must remain unsaid, although they may be easily imagined.

## THE PRESIDENT COMPLIMENTED.

The sentiment I am really assigned to is the President of the United States. And when we reflect that the names of those who have filled that exalted place include those of Washington, the two Adamses, Jefferson, Jackson, Lincoln, Grant, Garfield, Cleveland, and William McKinley, names, I may add, as illustrious as any in human history, we may be sure that they will always be recalled with feelings of pride by every American citizen. (Applause.) The peculiar President, however, whom you wish to honor to-night I assume to be Grover Cleveland—(applause)—who has just retired from the chief magistracy of the republic. His name will always be associated in your memory with the final act which made a great measure of right a law, and everyone in favor of equal and exact justice between man and man his friend. (Applause.) I refer, of course, to the amendment to the Copyright Act. This amendment, drawn, I believe, by the fine Roman hand of Judge Dittenhofer, who is here to-night with a severe countenance, the same as when he appears before the bench of the Court of Appeals and the Supreme Court of the United States, provides that an injunction issued by a federal court in one circuit shall be operative hereafter throughout the entire United States. It not only protects dramatic property for American writers, but for foreign writers as well, and declares that that one who steals the work of another's brain is just as much a common thief as he who takes a man's purse, and for this offense can now be punished by imprisonment.

You found, gentlemen, President Cleveland entirely sympathetic with your purpose, and glad to append his name to the Act as it came to him from Congress. He is the President, therefore, whom you on this occasion as members of the American Dramatists Club will all specially honor. Not only can you honor him for that, but for the rugged and sincere way in which he discharged the duties of his high trust, and now that he has retired from public life each one of you will accord to him sincerity, sterling patriotism and honesty of purpose, and wish him a long and happy career in his private life. (Applause.)

I am the more happy to say this because I never voted for Grover Cleveland for Governor or for President of the United States, but I should not be a man did I fail to give credit where credit is honestly due. (Applause.)

Washington, the Father of his Country, on leaving the presidency expressed the hope that he might always have the firmness and the virtue to deserve it, what he considered the highest distinction to which any human being can attain, the character of an honest man. However men may differ as to the achievements of Mr. Cleveland or the success of his administration, I believe there is one common opinion throughout this country that he has already gained that very attribute which Washington declared to be the highest distinction, that of

being considered by his countrymen an honest, sincere and upright man.

## MR. HOWARD GIVES A LITTLE HISTORY.

MR. HOWARD: "In the name of the Great Jehovah and the Continental Congress." History falls to tell us which end of that remark specially impressed the commander of Ticonderoga, but he surrendered the field to the Continental Congress. We all differ in politics, and whenever Congress differs from us we consider it as our duty as patriots to abuse it. Every true American citizen considers himself wiser than Congress, and the frankness with which we admit that fact to each other is a very striking American characteristic. But after one hundred and twenty-two years, since Ethan Allen asserted the authority of Congress before Ticonderoga, the historical record of this country and its position in the world to-day are the grandest tributes to any legislative body in the world, not excepting the British parliament itself, the grandest that has ever been to the credit of any such body.

The American Dramatists Club, and especially the members of the delegations which it sent to Washington, can speak only with sincere gratitude of our Congress. We are bound to return to it in a higher degree, of course, the respect which was paid to us as representatives of our fellow literary and artistic workers. We found members of Congress in both houses anxious to have justice done and to protect American literature. We also found them careful to protect our fellow citizens from us, for we were only careful of our own interests at first. In fact that was the greatest possible argument that we were human beings and entitled to protection as such. The new law as finally passed does honor to Congress as a body desiring to promote and protect the best and true interests of all the people whom it represents. That is our humble testimony to a legislative body which has carried this country through so many crises in its great history and compelled us to honor and love, and other nations to respect, our flag.

Except Senator Hill, absent through illness, and General, pardon me, Speaker, Read, all the members of Congress in either house who took official action in promoting this Bill accepted the invitation to be with us to-night. For some reason the Father of the Bill, Amos Cummings, has not come. Mr. Cummings was also the man whose knowledge of legislative methods enabled those who were pushing it to pass the International Copyright Bill on the last day of the Fifty-first Congress in March, 1891—I think it was the Fifty-first Congress, March 3, 1891—and he took up this Bill for us with eager interest and brought it into the Fifty-third Congress in 1894. Hon. James W. Covett, of New York, was then Chairman of the Committee on Patents, and the work he did with his committee at that time had a most important bearing in the history and success of the Bill. It was reported to the House but it finally came in the later days to the Senate and was subject to objections from a few members; indeed, the objection of one member threw it over to the next Congress, and Mr. Cummings again introduced it into the Fifty-fourth Congress, and General Draper was then Chairman of the Committee. At the same time Mr. Cummings brought the Bill to the attention of Senator Hill, who gladly introduced it into the Senate, and we were fortunate in having Senator Orville H. Platt, of Connecticut, Chairman of the Senate Committee on Patents, and it was almost immediately presented to the Senate for action and passed. In December last it came up in the House as a Senate Bill, and General Draper's Committee, after having once presented it as an original Bill, endorsed it again as a Senate Bill, and, with a single amendment afterwards agreed to, it was passed, and, as I said, finally signed on Jan. 5. I have given you the Congressional history of this Bill, and we have with us three of the men who officially promoted its passage. Senator Platt wrote to me from Washington and asked me if I wanted him to speak, or could he enjoy himself and bear others speak. I told him that we wanted to hear him, and wanted to see him if we didn't hear him, and perhaps he would bow if he wouldn't speak. Senator Platt, I told him, could do exactly as he pleased, but I know that he will bow, anyway.

## Senator Platt's Remarks.

Senator Platt then spoke. Extracts from his remarks:

MR. PRESIDENT, MEMBERS OF THE DRAMATISTS CLUB AND THOSE ASSOCIATED HERE THIS EVENING: I would be glad to be excused from occupying your attention at any great length, and yet after this gracious introduction, and perhaps more gracious reception, I could scarcely excuse myself if I did not attempt to respond briefly.

The chairman has well said that everybody feels like abusing Congress at times; and I suppose that's the reason why everybody is so anxious to get there that they may reform it. (Laughter.) I have found in my career that however much people criticize and abuse Congress there are always plenty of people who would like to get the places of those who are in Congress. And I don't know what you wish of me in the matter of responding to this toast. I don't know whether it shall be of eulogy, or apology, or defense—perhaps all three.

It occurs to me that after all Congress and the members of Congress are very much like dramatists and the dramatic profession. At least, there are some points of similarity, some things in common. The dramatist deals with the higher things of life—with the ideal, unseen things of life. He pictures the hopes and the fears and aspirations of men and women—their struggles, their temptations, their trials—the vices of humanity and the virtues of humanity. The real things which make up real life and make life worth living are what the dramatist deals with. The things that transpire from day to day are not much of life after all. The treadmill—the intense struggle for success, the intense struggle for money, for fame—is very little after all in this wonderful, mysterious, God-given thing that we call life: it is the things which take hold of the heart and the brain and the conscience and the emotions that makes life what it is, anything worth living or talking about. And it is those things that the dramatist tries to present: the great lessons which come from God Himself, the great lessons of the higher and spiritual nature of man, are what the dramatist, if he is a real dramatist and a joy to his profession, thinks of, deals with, and enforces. (Applause.)

I am not one of those who complain of the stage of the drama. I believe that the drama has its hold in human nature, that it is inborn, this dramatic principle. There is not a child in the world that is not both playwright, play-actor and playgoer. (Applause.) What do you think of it? You take the boy two years old, who has been shut up in a house in the city and has never seen a man on horseback, and he will be riding his broomstick as a horse; he will be playing that he is a horseman. And so with the girl, with her dolly and her kitchen and the cupboard with its broken crockery. And after a little while, when the boy gets out, he will harness up his younger brother and drive him about for a

horse. And so all along through the young life children are trying to represent the other and grander and higher things than those which immediately surround them; so it goes on. Why, the whole fairland is open to the child; the whole world is a stage wherein it enacts its mimic representation of things which take hold not only of the infant heart, the child's heart, but of a man's heart.

## THE DRAMA OF CONGRESS.

But I must pass along further. I said that Congress had some points in common with the drama, and Congressmen with dramatists. We deal with the thought of the people, to say the least. Whatever you may say about Congress, however much you may criticize it, we crystallize into law the best thoughts and the highest purposes and the noblest aims of the people. That is what our statutes are. Our statute-book is perhaps a dull and uninteresting book. Judges even find it, I think, perhaps a little dull—don't get wildly enthusiastic over it any more than you do, I think, over the reading of the dictionaries. Yet, when you take our statute-book from the time when Congress commenced (the greatest body that ever assembled on earth) down to the present time, there is in it the aims and purposes and hopes, the highest aspirations, of this great and grand people. That is what we are doing, whether we do it wisely or unwisely.

And we are treated very much as if we were actors, too. Sometimes we get roundly hissed. Sometimes even I have heard people want to throw things at us when we are on the stage. And then again, like the actors, somebody occasionally, though rarely perhaps, comes down from the aisle and gives us a beautiful bouquet of flowers. That is this occasion; and I feel here this evening, after what has been said, very much as I imagine the leading actors in a play must when he is the recipient of a beautiful bunch of roses.

I will not dwell upon this legislation which is so acceptable to you. I am a bit of a believer in luck, and when you think how lucky this legislation has been, or your committees have been in obtaining it, and we who have taken a humble part have been in the enacting of it, I think you have cause to congratulate yourselves on your luck.

Then came your next piece of legislation, and the gentleman who sits at my right hand carried through the bill for the protection of newspapers. That bill received its signature about noon on the 4th day of March, after an all night session of Congress, and this bill which protects dramatic property and musical composition was signed, as your President has told you, between ten and eleven o'clock on the morning of March 4, just before the expiration of Congress. So you have been fortunate in the passage of this bill.

For the humble part that I have taken in it I do not deserve any thanks. I have simply done what I felt it was my duty to do. I have felt that the product of a man's mind, the property wrought and fashioned by a man's brain, was the highest property on earth; that as the brain was the highest thing in the organism of man, so that which his brain produced was the highest in the order of property. I have never had any question about that. We have had prejudice to fight with, we have had different interests to contend with; but, my friends, I want to say here to-night, whatever you may think of Congress and Congressmen, in the end they do the right thing for the country.

This measure was a great step forward in our judicial system. I know no reason why an injunction in all cases should not run throughout the length and breadth of this land. We have come at last to be one nation, one people, homogeneous, with the same interests, and I don't know why the courts of the United States should not have their mandates respected all through the land.

I say that what has been done for the protection of copyright property will be extended to other property, so that this first step will widen and broaden until the precepts of our courts shall be operative and enforceable anywhere within the United States.

## General Draper Introduced.

Mr. Howard then introduced General William F. Draper, who said:

MR. PRESIDENT, LADIES AND GENTLEMEN: I fully appreciate the honor and the pleasure that I have to-night in meeting around the festive board the most distinguished representatives of the dramatic profession in America. Prior to my Congressional service, I had little opportunity of meeting dramatic authors and actors except by occupying a seat in front of the footlights, not too far forward, although my hair is thin (laughter). But my position as a member of a Committee having charge of copyright legislation enabled me to meet some of you most pleasantly. Indeed, I might almost say with Falstaff in King Henry IV., "Before I knew you, I knew nothing, and now am I for a man who speaks truly little better than one of the wicked."

We have come together to-night, as I understand it, not only to partake of this exquisite dinner, but to celebrate the passage of the dramatic authors' copyright bill in which you were so much interested and in which I, as Chairman of the House Committee on Patents, was enabled to take a humble part in passing for your benefit and, as I believe, for the benefit of the country as a whole. Our national Constitution and laws recognize, in fact I may say are based upon, the rights of property. If a man earns or inherits houses or lands or other tangible goods he is protected in their enjoyment. If this is right, and without it our civilization would soon disappear, how much more should a man be protected in his own creation, the product of his own brain, the book or play that he has written, the invention that he has made. This protection is more difficult to give than ordinary protection of tangible property, and for that reason copyright and patent laws have been a comparatively recent development. But to-day all civilized nations recognize literary compositions and inventions as the property of the author or inventor for a term of years conditioned upon their being dedicated to the public after that term has expired.

## THE MEASURE IN CONGRESS.

I will give a little history of the passage of the bill, particularly of its passage through the House of Representatives. It was introduced in a somewhat different form from which it was passed some years ago in the Fifty-third Congress, when our distinguished friend now present, Mr. Covett, was Chairman of the House Committee on Patents, and I a member on the minority side. Although Mr. Covett took an intense interest in the passage of this bill, and although he was fairly well sustained by the other members of the committee, he found it impossible to get a fair consideration before the House, and the bill went by until the next session. Here perhaps I may properly make a little diversion, and state to you some of the difficulties which confront legislation in Congress, or at least in the House of Representatives, that is out of the ordinary



line, however important and meritorious it may be.

General Draper here described the press of affairs upon Congress, and continued:

When your bill came up before our Committee we gave it extended hearings, and after some slight amendment it was placed upon the calendar. Then I sought to place it before the House and sought in vain. In the Senate, my friend Senator Platt, assisted ably by Senator Hill, had better fortune. The bill was brought before the Senate and passed promptly, and placed upon the House calendar with the added importance which the consideration and approval of the Senate gave. Then I tried again to bring it before the House, and tried until I nearly despaired of getting an opportunity to have it considered, but finally the opportunity came, thirteen months after it had first been placed upon the calendar.

The actual passage of the bill was not a difficult matter. It occupied the time of the House not more than an hour, although there was considerable opposition, and although we were obliged to accept one amendment which I believe your President considered was on the whole meritorious. Mr. Cummings, of this city, who I am sorry is not here to-night, and Mr. Quigg, also of your city, aided on the floor in the passage of the bill, and the majority received when it was finally brought before the House was a large one. The President's signature made the bill law, and I hope that you gentlemen will derive from it all the advantage that you have anticipated.

In my judgment it was desirable and just legislation, not only for your benefit but for the benefit of the public. It tends to promote honesty and fair dealings and to foster literary development of Americans in the dramatic line.

In closing, gentlemen, let me say to you that I had no thought of recognition for the humble part that I have taken in this matter, having considered it a public duty; and I thank you heartily for your kind reception. (Applause.)

#### Ex-Congressman Covert Speaks.

Mr. Howard then presented to the company the Hon. James W. Covert, who said:

MR. PRESIDENT, LADIES AND GENTLEMEN: From all that I have learned—and I have been a very interested inquirer as to what took place in reference to the American Dramatists Copyright Bill after I ceased to be a member of Congress—Senator Platt has been much too modest in his statement of what he was able to do and what he did do for the advancement of this bill. I don't know that I ought to say it in his presence, but I feel very much like quoting what a very distinguished associate of our friend said to me during the time I was in Congress. He said it there was one gentleman on the floor of the United States Senate who in season or out of season can secure the passage of a bill through that body, it is the distinguished gentleman now present, who in part represented the sovereign State of Connecticut. He said also that all that is necessary for Senator Platt to say to his associates is: "I have looked into this measure. I believe it to be a good one; I believe it should be enacted into law." And that simple statement on his part, under all ordinary circumstances, is enough to secure the passage of the bill.

The wonder to me, however, which I cannot get over—except that the Senator's methods may have become known among the friends of this bill—is that he should have been selected to champion a bill of this character, something affecting the drama and the interests of dramatists in the United States Senate. I confess—although I don't like to say it in his presence—that I had somehow looked upon the State of Connecticut as being a Puritanical State, where theatricals and the drama did not flourish to any great extent; but I think that after the distinguished services that have been rendered by the State of Connecticut in the matter of that bill, if there are any managers here controlling theatrical companies they can send them at once over the Connecticut circuit.

Now, gentlemen, as to what has been so kindly and graciously said by your esteemed President as to my poor efforts in this matter, they have been over-stated, and I can say in this matter I don't deserve all the kind things that have been said concerning my part in the passage of this Dramatists' Copyright Act. I want to say this, that in the Congress, when the bill was originally introduced, your association sent on to Congress as your delegates and representatives there to urge the passage of this measure, a committee that was strong in many respects. In the first place it was an awfully handsome delegation. (Laughter.) The President was one, your friend, Brother Clarke, was another, and the good looks of your delegation made its imprint and left its impression on the Committee on Patents as soon as they crossed the threshold of the door.

In addition, they had brought with them to explain the propositions of law involved in this matter a man whose ability you have tried and tested—a man capable of discussing all the questions of constitutional law as well as of abstract justice involved in this measure—and this part of the work, the legal work, the legal arguments before the committee, were most splendidly and ably presented by your friend and my friend, Judge Dittenhoefer (applause).

I am glad, gentlemen, that I was permitted to take even a small part in the preface, the initial proceedings that finally led up to the adoption, the passage of this bill. And, as I wrote your president when I received his kind and warm letter of invitation to attend the banquet, my chief regret that I was not a member of the present Congress was the fact that I could not be permitted to be in at the death of literary piracy, the meanest and most contemptible that ever was brought to my attention.

I am also glad that your president has made a public exhibit of the little pen which traced the name of President Cleveland in approval of the measure. It is not much of a pen to look at. It is an awfully democratic pen. But the words of the dramatist were true in this case, as true as they have ever been before: "In the hands of men entirely great the pen is mightier than the sword."

#### A HIGHER SIGNIFICANCE.

I believe that the passage and the approval of this act, making forever and for all time secure the literary work of American dramatists, means something more and something higher than the suppression of this sort of piracy that has been rampant throughout the length and breadth of this land. It is a recognition of the sacred character of the work you do; and from my standpoint, I have made the statement in private conversation to my friend, Mr. Purdy, and to others before this dinner, I have been a sympathetic playgoer and play lover from my boyhood, and I know I shall be such until my dying day, I believe that the construction of a play, the writing of a play, is the most difficult sort of literature. Almost anybody it seems to me who has ideas can write a book. He can put his thoughts down on paper and express them

grammatically, and he can sometimes get hold of a new idea and elaborate it and put it in a book. But to produce something that is fitted for stage representation, that shall make its appeal to all classes of the community, that shall sustain its interest from beginning to end, an admixture of the serious and the light, the lights and shadows, it is the most difficult thing in the whole field of literature to accomplish, and if there is any kind of literary work that ought to have the most abundant protection, it seems to me that it is this sort of technical literature, so difficult to produce, and I believe that the recognition of your rights to your own property, the parental authority over the children of your brain, is going to mark a new departure in American dramatic literature. We have achieved great success on this side of the water of late years in this particular field. We have not only supplied the home market but we have sent an American adaptation of Saratoga, under the name of Brighton, I think, to England; later we have sent an American adaptation of Tribby back to Tribby's native shores of England, and very soon after New York and the larger cities on the Connecticut circuit get tired of Tess we are going to send the American adaptation of Tess back to her native land.

#### A GREAT DRAMATIC FUTURE.

We are rapidly approaching that point where in our perfection not only in the authorship but in the production, in the staging, of the American play, we supply the home market, and the time is going to come very soon, I think, when we are going to supply the markets abroad. Now perhaps everything is not quite perfect yet. Perhaps this copyright bill may need some little finishing touches put upon it in order to cement and to make doubly secure the rights of American dramatists, and perhaps American dramatists have not yet attained perfection in their work, but they are rapidly approaching it, and I believe to-day the sympathetic admirers of American literature and of American dramatic literature, looking up to the genius of prophecy and inquiring:

What dost thou see, lone watcher on the shore?  
Is the day breaking? Comes the wished-for hour?  
Tell us the sign and stretch abroad thine hand  
If the bright morning dawns upon the land.

Down falling upon the listening ears of sympathizers with the lovers of American literature and American dramatic literature comes the answering voice of the prophet:

Day breaks. It comes. The mystic shadows fly  
And rosy radiance gleams upon the sky;  
The mountain top's reflected calm and clear;  
The plain is yet in shade, but day is near.

#### The Hon. Henry C. Miner.

MR. HOWARD: When in the roll call this evening, the men who have had official relations to our bill have all answered "here," but there is another Congressman present. When I call the name of Mr. Miner, he will answer instead of here "where am I?" In Washington he left the floor of the House to join our delegation to appear before his fellow members of Congress. He didn't quite know whether he belonged to Congress or to us. To-night at this dinner given by the American Dramatists Club and the managers of the United States, Mr. Miner is both a guest and a host, and I am told that in the Fifth Avenue Theatre of late he was looking on at a rehearsal and got interested in a scene and wanted it repeated, and he said: "Mr. Prompter, I move the previous question." Mr. Miner will tell us where he is.

MR. MINER SAID:  
MR. PRESIDENT, LADIES AND GENTLEMEN: I prefer this evening to listen to the speeches made by the gentlemen sitting at this table than to make a speech. I think you will all agree with me when I say that I did not expect to be called upon to speak; therefore I have no minutes, neither have I prepared myself to speak. But I certainly appreciated the invitation to come here and be present at this dinner, knowing that I would enjoy myself, as I have done. And being in a dual character, as one of the members of the House of Representatives during the Fifty-fourth Congress, by which this bill was passed, and as your president says, having had the honor to appear before the committee and assist in my humble way in the passage of the bill—and although being a minor in the Congress, and on the minor side of the House—it being a Republican House and I being a Democrat—I did all that it was in my humble power to do.

I feel more than doubly repaid by the remarks that were made here to-night about the drama that is now being presented at my Fifth Avenue Theatre. It is a very good idea for me to get all the advertising out of it that I can, and as they say that Tess is going abroad, I hope they will find it as profitable there and that the test will be as satisfactory as I have found it, as it certainly fills my coffers.

I don't know whether I helped the passage of the bill, but I appeared before the committee. As our friend says, many of those from the South and West knew nothing of the drama, and I tried to explain to them the piracy evil; that whenever we produced a play that was a failure nobody ever stole it; that when it was a success they got out circulars and pamphlets telling people how much they would sell copies of the play for. Whatever I did, I tried to promote the interests of the drama, of my profession, the theatrical profession, and at the same time to fulfil the duties that I had taken my oath to fulfil. I did all I could to promote the passage of the bill. The bill was successful, but I claim no credit for that part of it.

#### Ex-Judge Dittenhoefer Introduced.

MR. HOWARD: Every school of acting should have a course, which every such school lacks, in my opinion—a short course to teach half its new students that they can never be actors. If our fellow-citizens of the world, the microbe schools, medical schools, would persuade young men not to become doctors. Heaven itself might check the alarming annual percentage of decrease in the population during the last half of the nineteenth century, and it would be well if our theological schools could keep more men than they do out of the ministry.

I have studied law, and I studied it under such competent and conscientious teachers that I became a dramatist. But I did learn enough of law to know that I am not qualified to call for our next toast, the judiciary. Luckily the American Dramatists Club has a most learned counsel, Judge Dittenhoefer. He has been the strong right arm of the Dramatists Club in trying to secure the passage of this law. I invited to Congress to explain its principles, he did it. Long before the Dramatists Club existed he was trying to get such a law passed. An English judge once said to me, "Mr. Howard, we do not approve of the way you select your judges in America, but it puzzles us that you do choose men of the most profound legal acumen. We quote their opinions at the bar and we study them on the bench." My answer was what will spring to the mind of Americans here: "We Americans are very proud of our judiciary." I introduce the Honorable A. J. Dittenhoefer.

Ex-Judge Dittenhoefer thus addressed the assemblage:

MR. PRESIDENT, GENTLEMEN OF THE DRAMATISTS CLUB AND FRIENDS OF THE CAUSE: While this festival was organized to commemorate the enactment by the last Congress of the far reaching amendments to the copyright law, which make it a crime to steal a play and which give force to an injunction issued by a federal court throughout the entire federal territory, and to make opportunity to express our gratitude to the distinguished senators and members of the House without whose active and enthusiastic support it would have been impossible to pass them, we should recognize on this occasion the valuable services rendered by the majority in the enforcement of protection called literary property.

#### THE DIFFERENCE BETWEEN LEGAL REMEDIES.

Long before the parliament of England recognized in the first copyright law, passed in the reign of Queen Anne, that the creations of the brain were entitled to protection as property, the courts of England gave them as much protection as was possible without the aid of a statute. To make plain this debt we owe to the judiciary may require a brief explanation of the difference between common law, sometimes called stage right, and copyright. The primary object of copyright was to grant to the author the exclusive right to multiply and sell his work in printed form. But as the owner of a dramatic composition derived his profit from the representation on the stage and not from the sale of his work it must be apparent to you that copyright had no especial advantages for him. This shows at a glance the valuable aid that the judiciary always granted in protecting property without the aid of a statute. Though they enforced the doctrine that in reason and in justice an author is entitled to protection so long as his work remains in manuscript form and is not dedicated to the public, the remedy was wholly inadequate because there was no power to punish with imprisonment the pirates, and as most of them were irresponsible, the money penalties that were imposed upon them by the law as it existed had no terrors for them. Since this safeguard of imprisonment has been given by the law, an author will now resort to copyright as the most effective remedy instead of appealing to the courts to enforce the common-law right.

Indeed, before the passage of these amendments, every advantage that was obtainable under the copyright laws could be secured at common law was to keep the work in manuscript form, and as it was held by the American courts, unlike the decisions of England, that representation on the stage was not dedication to the public, it becomes apparent at once what a simple remedy this was. On the other hand, to obtain a valid copyright, compliance with the many technical details of the statute was indispensable, and this additional consideration also was always to be taken into account, that though federal courts had alone exclusive jurisdiction of copyright law their process, just like the process of the State courts, could only be enforced in about the same narrow territorial limits, and that the State courts and the federal courts had concurrent jurisdiction in all cases where the pirate and the owner were residents of different States, in the enforcement of the copyright law.

#### ABSOLUTE PROTECTION FURNISHED.

Now, gentlemen, with the passage of these amendments punishing piracy with imprisonment and making an injunction of a federal court enforceable all over the land, the best and most absolute protection is furnished under the copyright law. In this exists the transcendent merit of these recent amendments.

Literary property, as has already been said this evening, is the highest type of property, and wherever it abounds there is found the highest civilization. How beautifully did Charlotte Cushman, whose memory is always received with pride and honor in an assembly of authors and players, give her expression to this idea: "It seems to me as though when God conceived the world, that was poetry; He formed it, that was sculpture; He colored it, that was painting; He peopled it with living people, that was the grand living drama." (Applause.)

And yet, gentlemen, it took a campaign of years to educate Congress up to the full comprehension of this idea. Fifteen years ago, I remember a bill was introduced in the Senate by the late Senator Conkling, substantially containing these provisions. It passed the Senate and failed in the House. To take from the owner the body of a book, however trifling its value, has always been and everywhere a theft; but to take the thoughts that make the book valuable could be done without incurring any criminal liability. Years and years ago, Thomas Hood, in advocating more stringent copyright provisions, made the same complaint in England. "The vendor of a snap watch or a razor made for sale, though he appropriates no maker's name, is seized without ceremony by A, taken before B, and committed by C," said he, "he defrauds the public, and the public has a remedy promptly. But literary men, doubly wronged by the stealing of reputation and money, what is their remedy but an injunction or an action against living shadows. Truly a homeopathic remedy which, while it pretends to cure, aggravates the disease."

That was long years ago, and since then the campaign has been going on. Year in and year out, the Dramatists Club appealed to Congress to give to this highest type of property the protection that the meanest kind of property has always had, in vain, until with the assistance of the distinguished Senators, Platt and Hill, and equally distinguished gentlemen of the House, Messrs. Draper, Cummings, and Quigg, these amendments were finally passed. The almost insurmountable difficulties that were encountered will become apparent to you when I tell you that to pass these amendments it became necessary to exempt from their operation performances by amateurs and for charity. Surely, gentlemen, there is no greater reason to permit the larceny of a play for purposes of charity than to condone the theft of any article for the same purpose. But it shows that even at this late day the true conception of property and literature had not yet been reached by the members of Congress and we were compelled on the advice of the gentleman in Congress who were favorable to this law to accept the compromise. When the day comes, as surely it will come, when all men will recognize that there is such a thing as property in the creation of the brain that is entitled to protection as absolutely and unqualifiedly and unconditionally as the work of the hands, then will this discrimination no longer be permitted.

#### THE REMEDY BY INJUNCTION.

And now, gentlemen, one word as to the second amendment, making an injunction granted by a federal court operative all over the Union. We can all understand why it is under our dual system of government that the writ of a State court cannot reach beyond the boundaries of the State. But surely there never has been a reason why an injunction of a federal court should not be enforceable over every inch of federal territory. And until this amendment was passed it reached no further than an injunction of a State court, hardly any further, only within the

narrow bounds of the land that constituted the circuit of the court granting it. What was the consequence? You enjoined a pirate in New York and served the injunction on him. By crossing the river he could bid a defiance in the State of New Jersey and repeat the operation indefinitely by flitting at night from circuit to circuit. I remember well when for Mr. Palmer and Harper Brothers an injunction was obtained in Denver against a pirate from way back, I will not mention his name, enjoining him from the production of Tribby, an injunction granted upon much expense and labor, and on an argument that took over two days. The injunction was served. He immediately went to the Texas Circuit, and there played in defiance of any injunction. Now, gentlemen, under this new law a federal injunction is not only federal in name, but federal in reality (applause). We all regret that it was possible only to pass these amendments by confining their operation to works of the stage. But it is the entering wedge. Let us hope that future legislation will extend them to all works of literature, and I am sure that this club will be glad to extend all the aid in its power to accomplish that most desirable end.

And now, gentlemen, it is my privilege and great honor to ask you to drink with me to the judiciary in appreciation of the services I have mentioned. For, according to an ancient sage, four things belong to a judge: To hear courteously, to listen wisely, to consider soberly, and to decide impartially. The distinguished presiding justice of our Appellate Division, and the learned Justices of our Supreme Court who honor us with their presence, possess these qualities in an eminent degree. I am sure you would be glad to listen to them all, but Judge Gildersleeve will be called upon, not because he has retained amid these festivities the quality of considering more soberly what he has to say than his colleagues, but because of a promise which it would be dangerous for me to break, that these learned judges shall be permitted to be listeners and not speakers, though I hope after Judge Gildersleeve has spoken to be permitted to read to you a letter from the distinguished Chief Justice, Presiding Justice, written before he expected he would be able to come here.

And now, gentlemen, to respond to the toast of the judiciary, let me introduce to you Judge Gildersleeve, whose especial claim on us is having been the friend and associate of the late gifted Steele Mackaye.

#### Judge Gildersleeve Responds.

In response, Judge Gildersleeve said among other things:

MR. CHAIRMAN AND GENTLEMEN: I thank the American Dramatists Club and the theatrical managers, the hosts of the evening, for the privilege of being a guest at this banquet. I congratulate them upon its success.

I most heartily congratulate the distinguished gentlemen present who have been instrumental in bringing about the passage of this much-needed law. Authors and managers for many years throughout the United States have suffered seriously from the literary pirates with no responsibility of their own. I may safely say that the wicked achievements of the famous Robbers of the Rhine shrink into insignificance when compared with the thievery of this class of wrong-doers and law-breakers whom the law could not reach.

I should do great violence to my own feelings if I failed to acknowledge the pride I feel at this time in being called upon to respond to the toast, the judiciary. I am expected to say something about the judges. Here in the presence of literary men and of managers, it is most proper that the managers and the judges should march through life shoulder to shoulder.

Too much importance cannot be placed upon the services rendered to the people by the stage. Its influence is broad and far reaching, and no one yet so far as I have ever learned has had the temerity to say that there is no truth in the familiar assertion, "Let us write a nation's songs and I don't care who makes her laws." Where are lessons of devotion and heroism better taught than on the stage? Love of home and love of country find there their warmest expression. When the songs and plays of a nation are of the right stamp the influence of the stage is clearly akin to that of a just administration of the laws.

Mr. Chairman, I am expected to say something of the judges. I cannot stop to refer to them by name nor do I consider it wise at this time to speak of the merits of our local judiciary. They are on exhibition here to-night, they are substantially in evidence, and as I sat here and I saw my old friend, Mr. Gilmore, at this end of the table and Mr. Frohman at the other end, and I looked to the left and I saw our worthy Presiding Justice, and to the right and saw his learned associate, Justice Parker, and I contrasted them, it occurred to me that the labors of the manager must be even more wearing and exhausting and troublesome than the duties of the bench.

Judge Gildersleeve here entered upon an exposition of the federal judicial system, and its relations with the executive, and concluded:

It is deplorable that the justices of the highest court in the land are so poorly compensated. In the place of the paltry \$10,000 a year which they receive, \$25,000 would be none too much. The great aim in selecting and maintaining the judiciary should be to secure for them independence. A judge to be thoroughly efficient and perform the best work should have behind him no obligations for which to be grateful, and he should have no ambitions before him except a faithful discharge of his duty to look forward to. Let us hope that our present judiciary and those whom the people shall hereafter choose to perform that important duty to the republic shall make the courts what they should be, citadels of popular liberty as well as temples of private justice. (Applause.)

#### A LETTER FROM JUDGE VAN BRUNT.

Judge Dittenhoefer then read the following letter:

Your invitation has called my attention to legislation which seems to me to be a long step in the right direction, and whereby property rights in drama and musical composition receive some share of protection which the laws provide for every other class of property. There seems to be no reason why the willful appropriation of the property of the dramatic or musical author should not receive the condemnation of the criminal law as such appropriation of other property is punishable as a crime.

It is difficult if not impossible to estimate the damage resulting from unauthorized representation of a dramatic or musical composition, and punishment criminally seems to be the only way by which experiments in that direction can be effectually stopped. The extension of the civil remedy seems also to be a great improvement upon previous laws. An injunction will now reach the offender wherever he may be, and there can be no question of jurisdiction and removal from one locality to another to compel a party seeking to protect his rights to commence



proceeding de novo. I think the American Dramatists Club has good reason to congratulate itself upon its success in obtaining such salutary legislation. I am very truly yours,  
C. H. VAN BRUNT.

"There are also letters here," said Judge Dittenhofer, "from Judge Joseph F. Daly and Judge Addison Brown, of the Federal Court, expressing their great sympathy in the movement, and congratulating us upon our success, but, unfortunately, were unable to attend. The other learned judges—Judge Lawrence, Judge McAdam, Judge Parker—are here, and are eloquent by their presence."

#### Mayor Strong on the Theatre.

Mr. Howard then said: "The Theatre. New York is the greatest centre for the seeing and hearing of great artists in the world. Even London is secondary to New York in that respect. It gets the Italian and German artists on their way to and from the United States, and many of the French artists sail from Havre and go back there. It is getting so now that London sees its own artists now and then between steamers. That is New York. And the Mayor of New York is present."

#### Mayor Strong responded as follows:

MR. CHAIRMAN AND MEMBERS OF THE DRAMATISTS CLUB—I am certainly under great obligation to your president for giving the Mayor of New York a new show, because no matter where I have spoken the only text upon which I have ever been called upon to make any remarks in the City of New York, until this last year when it has become the Greater New York, and so I expected when I came this evening to be compelled to talk about the City of New York or the Greater New York. But I was agreeably astonished when I was told what was to be my topic for to-night.

In 1847 I made my bow in New York for the first time, and I stopped at a little hotel called the Franklin Hotel, which stood where the Western Union building stands now. The first theatre I attended was the Park Theatre. I was then a smooth-faced boy from the wild and woolly West that has been spoken of to-night, and the Park Theatre was the most beautiful thing I had seen. I also got around to a little theatre called the Olympe, under the charge of Billy Mitchell and Mary Taylor.

A little later on there was a classic comedy being performed in Chambers Street. At that time I believe there was not a theatre north of Canal Street. I am not certain of this, but think there was not—at any rate I did not get north of Canal Street to attend any theatres. I had the pleasure of seeing the old Broadway Theatre opened, down Broadway near Worth Street. I was there the first night when Mr. Blake, the celebrated comedian, played Tasso.

At that time Mr. Brougham established Brougham's Theatre. I think the next theatre upon Broadway, besides the one in the Metropolitan Hotel—Wilho's Garden—was built for Laura Keane, and then came another one, and then what is now called the Star Theatre.

#### PROUD OF THE CITY'S THEATRES.

I followed up these theatres in their building, going in to see most of them dedicated, along up to what is now called Wallace's and was Palmer's recently, and the Academy of Music, when it first opened, and all of the theatres that are now in operation, even to the Murray Hill, and it affords me a great deal of pleasure to say that the theatrical profession and the moneyed interests connected with the theatres of the city of New York have kept pace with the grand procession and the enterprise of the people of this city. To-day in Harlem we have one of the most beautiful theatres in the city of New York, one of the finest places to be entertained in, and the city of New York can well be proud, and its present Mayor is proud, of the theatres of the city as representing perhaps the most beautiful homes for all kinds of dramatic as well as musical performances that there are in the world, with perhaps one exception.

And it is impossible for any one to justly complain of the talent that you gentlemen furnish to us to entertain us, because there is not a language that is spoken on the face of the globe but a man can hear it in some of the theatres of New York—even at the Chinese theatre that I had the honor of attending. French, German, Italian, and perhaps almost every other language, are spoken on our stages, and the brightest and most celebrated artists of the world never think they have finished their course in theatrical art until they have paid a visit to the city of New York. And in that regard, I believe that we furnish, as has been stated by your president, the finest spectacles of histrionic art, the finest renderings of comedy and the drama, and the finest musical entertainments given on the face of the globe, and every New Yorker can well be proud of our theatres, of your profession, of everything connected with it, even down to the concert halls of the Bowery. (Laughter.)

#### Senator Cantor Called Upon.

Mr. Howard then introduced Senator Cantor: "New York theatres have a good friend in State Senator Cantor, and what he can tell us about State legislation and the theatre will be interesting in forty-four States besides this." Senator Cantor said in part:

MR. PRESIDENT: We all know that the theatres have been at times a lively subject for legislation. Not only of recent years, but in the centuries that have gone by, it seems to have been the sole desire of legislators both here and abroad to restrict as much as possible the theatrical profession. And I well recollect that the first year that I had the honor to occupy a seat in the Assembly of the State we found a law upon the statute book which in our judgment, and in the judgment of your profession, placed an unnecessary stigma upon the theatres of this city, by compelling the license fees that were paid by theatrical managers to go to the Society for Juvenile Delinquents instead of being paid to the City Treasury. We felt that that was a reflection upon the theatres of New York, and so after considerable trouble, after a great deal of struggle in Albany, we finally succeeded in eliminating from the statute books that measure which I have suggested was a mark of infamy placed upon the theatres of the city of New York. And through that contest the one conspicuous figure, as in the fight recently in Congress, was the distinguished gentleman who sits now upon my immediate left (Judge Dittenhofer).

#### LEGISLATION TOO RESTRICTIVE.

Now I have believed that the Legislature at times is too restrictive in suggesting legislation affecting the theatres both in the city and State. I have believed there should be the greatest amount of liberty granted to the theatres and the dramatic profession.

The Legislature has in its power not only the press of the State, but also the profession to which you belong. I believe that while the press to some extent has abused its great freedom, so I believe at times the freedom of the theatres has been abused. But I look to this club with its membership of dramatists

to protect the stage from a class of men who are liable to abuse the privileges which the law permits the theatres of New York. No restrictive law is ever passed as long as the dramatists of the State and the theatrical managers of the State come to Albany and by argument convince the respective committees of the lack of wisdom of the proposed legislation. During the past ten or twelve years many measures have been introduced in the Legislature calculated to restrict this freedom, and I believe that although in the end wisdom predominates even in that body as it does sometimes in the Congress of the United States, which is rather exceptional at times, wisdom prevails even in that body, and legislation of that description is not placed on the statute book.

I regret that the Legislature of the State of New York was not permitted in its wisdom to pass upon the copyright law. But there is a further duty which the Legislature must perform. It is all very well for Congress to say that the injunction granted by a federal judge in one circuit shall be operative over the entire country. But what you people want is this: Dramatists of this State desire that there shall be a deliberate announcement that literary piracy is just as great a crime as the theft of any other species of property. So now, having insured the federal injunction, all that you desire is to secure through all the States of the Union a recognition of the fact that the theft of the product of the human mind is just as great a crime as the theft of the product of the human hand. It is to you, gentlemen, organized as you are into a club representing your interests which I am satisfied look to the enlightenment of the people of the State of New York and of the country, it is through your undivided and persistent efforts that restrictive legislation will be avoided and beneficial legislation be accomplished. You have done it so far as Congress is concerned; you can do it at the capital of every State in this Union. Because it is just as important to the people that the diversions of the people shall be looked after and protected and encouraged and developed as it is even that the material interests of the people shall be encouraged, whether at the Capitol at Albany or at Washington, the seat of the national government.

#### A. M. Palmer's Address.

Mr. Howard here introduced A. M. Palmer, who spoke as follows:

I confess to no little embarrassment in arising to respond to the toast proposed by our worthy Chairman. In point of fact I never get on my legs upon an occasion like this without feeling as Macready says in his diary he did upon a similar occasion at the Garrick Club, wishing either that he had the moral courage to hush upon keeping his seat by the side of the table or that he had been intoxicated enough to get under it. However, when I remember that it is now nearly a quarter of a century since some of the gentlemen here present and myself first knocked at the doors of Congress and asked for the relief which the guests whom we entertain to-night have induced the Government at last to give us, I feel that it would be ungracious for me if I failed to follow them, as I have been asked to do by my fellow managers, the sincere and hearty thanks of our guild for their earnest and persistent efforts in a good cause against much unreasonable and also persistent opposition.

A celebrated English critic in his annual review of the doings of the English stage, some years since, remarked that if anybody imagined that a considerable portion of the English-speaking people regarded the stage seriously or contemplated it thoughtfully, that person was grievously mistaken. And I suspect that the reason why it has taken Congress more than twenty years to pass a law which enables the best friends of the theatre to insist upon an observance of common honesty in its dealings with those who supply it with all that makes it vital with interest, is that the members of the different houses during that period have participated in the feeling that our business is not a serious one, and that the operations of theatres are not to be considered as being among those important interests which they have generally manifested a willingness to protect by legislation. They have not, however, observed what has been going on around them.

#### TREMENDOUS THEATRICAL STRIDES.

Commercially the theatre in America has taken tremendous strides in the past half century. No other country, so far as I know, has equalled ours not only in the increase in the number of its theatres during that period, but also in the quality of its theatres. For convenience and for beauty of adornment the American theatre outclasses every other, and there seems to be even to-day on the part of capitalists a willingness amounting almost to a mania to erect beautiful and expensive places of amusement everywhere in the United States. The amount of money invested in these properties runs into hundreds of millions of dollars, while the volume of business done by them is colossal. A small army is employed in these enterprises, a large portion of which is constantly on the move, traversing the Union from East to West and from North to South, pouring into the treasures of railway and steamboat companies vast sums of money for transportation of persons and paraphernalia. It must be conceded by all, I think, that the American theatre, from a commercial point of view, is important, and deserves to be considered seriously as one of the great business factors in our modern life. And it should be a cause of encouragement and gratification to all concerned that it has been thus recognized at least by our National Congress.

Contemplating the Theatre from an art point of view, we arrive, I am sorry to say, at a result somewhat different when we come to consider its progress for the past fifty years. While I am not a Jeremiah, and have no lamentations to offer over the departure of earlier methods, candor compels me to confess that there is much in the present conduct both of the English and American stage which goes far towards justifying those who decline to consider it seriously or to treat it with the respect it asks for and ought to command. Sir Walter Scott, speaking seventy years ago at the Theatrical Fund dinner, in Edinburgh, asserted that theatrical art in all ages had kept pace with the improvement of mankind and with the progress of letters and the fine arts. But if he were alive to-day he would have occasion, I fear, to retract or at any rate to modify that assertion.

#### TOO MUCH FRIVOLITY AND ABSURDITY.

While it is happily true that the art has been preserved in some rare places in its integrity, no observer of the theatre, and especially no sincere lover of it, can fail to see that frivolity, foolishness, and even downright absurdity have, very largely, taken the place of wit, of seriousness, and of consistency upon the American stage. The great masses of theatregoers seem to demand an entertainment which exacts from them the least possible amount of thought, and they bestow their patronage most liberally where this condition is fulfilled. Literature is almost banished from the stage; indeed, it seems

never to have had a well recognized place upon our native stage. When I heard the late James Russell Lowell deliver, at the great Centennial dinner, his masterly review of the literature of the century I listened in vain for one reference to our native drama. Sunday school literature, educational literature, the literature of fiction, all had their places in his reviews, but the drama had no place. The great poet was a lover of the theatre, but he could find no American drama to mention even in his symposium of the literary work of the century.

This surely is not the fault of the American dramatists, either dead or living, for even in that small band there have been and are not a few who have been eminent in literary achievement. It is the fault of a public which apparently cares nothing for literary quality in the works which are provided for the theatre.

#### INDISCRIMINATE CLASSIFICATION.

Acting, upon the American stage, cannot be fairly spoken of unless the actors are properly classified. There are many kinds of acting and there are many classes of actors.

In the great jumble which newspapers and public opinion often make of our profession, every man and every woman who seeks the stage as the vantage ground for the exhibition of his or her peculiar person, or talent, or freakiness, or notoriety, is called indiscriminately an actor or an actress. Indeed, we have seen within the past week a well directed body blow describe the stage forever in all probability of the services of one who has accepted it largely for the past few years as an "actor," while the same body blow will almost certainly give to the stage another "actor" of the same sort, who is sure to be the largest drawing card of the season and will undoubtedly be secured to tour the principal theatres as, perhaps, Robert, the Devil, in a new play entitled Gave Him Fliz, a tragedy of Carson City.

But there is a large body of educated, trained, and worthy men and women in our profession, and no matter how the conditions are against them, no how much those conditions may tend to deprave the stage, this body of actors still maintains its devotion to the art and refuses to be allured away from its pursuit by side issues or by even the temptations of great gain. In these persons, I verily believe, rest the hopes of the American theatre in all that gives it character, and in all that is to enhance its art. Indeed, I think I see, even amid all discouragements, in one respect, at least, great hope and great advancement for our stage. I speak of that new school of acting which is slowly but surely making its way in America—the school of naturalism—the school of realism. This is a school founded upon the simple injunction of the great master of our art—to "hold the mirror up to Nature"—and the disciples of this school interpret the matter liberally, believing that when he said a mirror he meant a mirror, and not a double magnifying glass.

The exaggerations and the extravagances of movement and of speech which many have practiced and many more believed necessary to carry interest across the footlights, and now proven by the acts of Jefferson, of Herne, of Marlowe, of Mrs. Fiske, and of many other leaders of our profession to be unnecessary and as compared with their own quiet and realistic efforts to be absolutely valueless. In this, I say, I see hope of great distinctions and of marked advancement for our stage. Let us trust that the triumph of honesty in the business dealings of the theatre which we to-night celebrate may be the forerunner of the triumph also of legitimate and honest methods in Art which after all are the only things that entitle the stage to the admiration or even to the respect and confidence of mankind.

#### Edmund C. Stedman's Response.

Mr. Howard now introduced Edmund Clarence Stedman, "poet, critic and banker." Mr. Stedman said, among other things:

MR. PRESIDENT AND GENTLEMEN: I know by experience about how much eating and drinking and talking on an average audience can stand, and I don't know whether to go on or not. I am afraid if I do you will a great many of you go out. You have named several capacities in which I have been more or less unsuccessful, but you don't name the only capacity in which I have any right to be heard here to-night to respond to the toast to that institution now memorable, of which you are a shining member, the American Copyright League.

MR. HOWARD: Mr. Stedman is President of the American Copyright League.

MR. STEDMAN: It is true that I am the President of the American Copyright League but that is very much like saying that I am the shadow of a shade. The League came very near ending its functions when it celebrated its jubilee, gained its great victory, passed the original international copyright bill, very much as some species expire in giving birth to their children, but we thought it best to keep it going, to change the metaphor, to keep it as a kind of vigilance committee, and we many times have had occasion to come together, and I think you will testify, Mr. President, that we have done all we could to subvert the interests of the American Dramatists Association, urged on by you whenever you found an opportunity to forward that admirable cause which is now victorious.

#### THE INTERNATIONAL COPYRIGHT LAW.

I view this triumph of yours with unalloyed pleasure. There are a great many matters connected with ours which are not settled. I don't know how that international copyright law which made foreign dramatists American citizens, so far as copyright was concerned, has affected you. I have thought I would like to hear something. I don't know really how it has affected us, the authors. I know that it has probably affected publishers favorably, for they have never prospered more than they have in the last few years as a whole. I know it has affected foreign authors magnificently. Exactly how it has affected our own authors remains yet to be told. Those of them who are successful think it has affected American literature favorably. I believe in the end it will affect it favorably, because everything that is right goes in the end. We have simply done the honest thing. But when we got that bill passed we, as authors, no longer needed it. American authors had the whip hand of the publishers.

I do not know I say how our bill which put English dramatists on a par with you gentlemen affected you but the present amendment of that bill I view with unalloyed pleasure. I have no doubt good managers view it with pleasure. Now there are good managers. I remember saying at a publisher's dinner there are no good publishers. Some publishers are worse than other publishers, but all publishers are bad. That was a paraphrase of the old saying about whiskey. I didn't mean that. There are good publishers, men whom I didn't know at all and who are a great honor to the profession. And there are good managers. I have had a manager offer to produce a play of mine if I could write

L. GOLDSMITH JR.

THEATRICAL TRUNK WORKS

WILL REMOVE APRIL 1ST

TO

731 SIXTH AVE.,

Bet. 41st & 42d St., N.Y.

R. Now greater love can no man show his friend.

#### ON A SAFE FOUNDATION.

But what I rejoice at in this bill is that it puts you absolutely on a safe foundation, authors, managers and actors. I said twenty years ago what the country needed was the development of the dramatic element. We had enough of descriptive poetry, of transcendental poetry, of didactic poetry. People were looking for human life, something to stir in them the emotions of their own kind. The next move would be for the dramatic element in literature. Then for an American drama. The question always arises whether that is literature. What is literature? Literature is a means of expression. Whatever expresses the purposes of the writer best is literature. In a play the question is not what is in a sentence or in a phrase, but often what is written between the sentences and the phrases. And the true artist is the man that writes those sentences and phrases in the manner best calculated to convey the expression and to control and move the audience which listens to his play.

I have seen the dramatists in this country doing the best they could. I can only deal in generalizations here. But I have watched them from Mr. Howard down to the latest successful young writer, Mr. Stoddard, and I have taken pride in the fact that when they could they have taken an American subject. Now the field of literature is universal, and the artist must not be constrained or repressed, but there are times in the history of the country when a man had better follow the injunction of Mr. Duganne, "of thine own country sing." There are times when it is necessary to take American themes, surround them with an American atmosphere, and treat them from an American point of view.

#### A PROPHECY.

I believe that under the beneficent operation of this bill our dramatists will do that, that in the early part of the twentieth century we shall have a magnificent genuine American school. The people who originated a school like that are doing the best work because the slightest inclination at the butt of the rifle makes the greatest difference at the muzzle. You are now pitching the key and it will be your own fault if you don't succeed. I have sometimes said about a preacher that I have no sympathy with his complaints. People have to go to hear him twice a week under penalty of damnation, and if he is not successful there is not an actor here or anywhere else would ask anything more than that you should have to come to hear him. People have to go to church but they will go to the theatre. As a friend of mine says "Men must eat but they will drink." And they will go to theatre even if told by the preachers that it is at the risk of losing their souls.

Now, as I say, it wholly lies with you to succeed. You can even imprison those who get in your way, who steal your property. I confess I was astonished when you got that amendment through Congress, and yet on reflection it is no more than you should have. It is a theft and should be punished by imprisonment to steal a play at a distance from a place, to steal it anywhere, especially where you can't get at him. I wish I could live long enough to see what I foresee for the American Drama.

#### Speech of Brander Matthews.

"We have a reformed journalist here," said Mr. Howard. "He is now one of us saluts—a dramatist, with a new halo. I am going to ask him to give us the Doroxy a little later, and in the meantime I will ask Professor Brander Matthews to speak for the Players' Club, which is certainly a sister club to the American Dramatists' Society." Mr. Matthews responded:

MR. PRESIDENT AND GENTLEMEN: It seems to me that at this hour in the evening the "least said is soonest mended," and that even the dullest speaker has it in his power to compass brevity, which is said to be the soul of wit.

I don't know really that there is any necessity to speak for the Players' Club. As for the players, I have myself found them like the lawyers, of whom personal experience has taught every body that every one of them is capable of speaking for himself.

There is a club in London attended by actors, by dramatists, and by managers. It has been named after a great actor, though it was not founded by him. It was not founded by David Garrick. There is a club in the city of New York attended by actors, dramatists and managers. It was founded by a great actor, but it does not bear his name.

Edwin Booth founded the Players' Club. He had made up his mind to see that the Players were well bestowed, and he bought a sumptuous house, facing upon a beautiful and very quiet square; he adorned and furnished it and gave it to us. We have enjoyed that gift ever since. We have felt that it was our duty always, as it was always our pleasure, to shield his memory. That club will remain, I hope, as long as the city of New York remains, whether in that place or not, a perpetual memorial to the man who was one of the greatest American actors, if not the greatest, and who was in every respect an absolute honor to his profession.

I remember hearing Mr. Lowell, not in the speech Mr. Palmer referred to but at the banquet to Henry Irving, say that a good after-dinner speech ought to contain a platitude, a quotation, and an anecdote. I have given you the quotation, the platitude you can find for yourselves, and I will give you a little anecdote.

There is a story told of a performance of Othello that took place in the South—I believe in Georgia. They persuaded a Southern colonel who had never been to the theatre in his life to go and see what was a masterpiece of the dramatic art. He sat through the play with great interest, and when asked his opinion of it he said it was "very good indeed; but I don't see but what the coon did as well as any of them." (Laughter.)

#### The Doroxy, by J. L. C. Clarke.

Mr. Howard here said: "Gentlemen, the doroxy, by Mr. Joseph I. C. Clarke," and Mr. Clarke replied:

GENTLEMEN: I have prepared a speech of



about two hours duration. Therefore, when our President tries to fob me off with the dozology, I meet it with the cunning of the journalist, a profession from which I have evolved so strangely into the company I find myself in tonight. The first thing that occurs to my mind is the attitude which the dramatist takes when he speaks of the critic. "For myself," said Sir Puffin Blagdy, "I am never so well pleased as when some judicious critic points out any defect to me." But again, to point out the defects to the dramatic author, how soon you find you are mistaken. You say that his play lacks incident, he says he feared it was overdone with incident. You tell him it was a little dull in the fourth act; he will say "I thought it was a little too bright." You tell him it is too long; he will say his one fear was that it was too short. And thus it is that when vanity composes its rhinoceros hide and its calcareous core, there will glance from it all the arrows of criticism, whether tipped with wisdom or feathered with malice.

## CRITICISM IN NEW YORK.

There is no such thing I am happy to say in the city of New York now as venal criticism. I am still more pleased to say that there is no malicious criticism. I am pleased, because I have been a critic myself, to say that there is no joy that comes to the critic comparable to that of recognizing the first production of a masterpiece, although I will admit that there is a sort of unholy joy takes possession of the critic when he finds himself in front of an entirely bad play. That is possibly humanity. I have not before many bad plays in my time and I have not before many good ones, but I think that the general attitude of the critic towards a play, in spite of a good many ideas to the contrary, is a desire to strike the medium of justice and impartiality in judging.

The dramatic author who produces his play in New York now has first of all to run the gauntlet of criticism which is not down in the bills. When you talk of critics you generally think of the man in front. But unless the severest critic of all has been the author himself he need not go very much further with his play than the writing of it. And then he has to face another critic. That critic, he be manager or star or leading man evolving into a star, is a very severe critic. When you have written your choice lines, when you have built up your magnificent situation and find that they do not catch the eye or the ear of the sense of the producer, when he says that abominable word "rotten" to your highest aspirations in the way of the drama, you begin to get a glimmering that there are other critics besides those who write for the papers.

Mr. Clarke then told of the stage manager, who in some respects is the most severe of critics, dwell upon his own experience as a critic and contrasted it with his sorrows as a playwright, explained why it is that a critic "is a writer who is edited by his journal," and concluded:

But in all cases let all dramatists stand together, facing the critic, asking nothing but justice, and saying that they are ready for the verdict, whether it be a crown of laurel or a crown of thorns.

## THE "DEGENERACY" OF THE DRAMA.

I have heard of late a great deal about the degeneracy of the drama. Shakespeare does not appear to be appreciated as much as formerly. We cannot reproduce the old line comedies because the old line actor no longer exists. The palmy days have gone by forever. This is deplorable. Perhaps in consequence of the evolution of the star system and the utter dissolution of the old stock company, the opportunity to learn, through a long experience in minor work, has ceased to exist. This and much more may be true enough, but it strikes me that I have heard this same song sung to almost the same tune and words for almost half a century. Indeed, if those who are envious in the matter will take the trouble to read the remarks made by Hamlet to Horatio about the drama in his day, not to mention the speech to the players, it will be found that this same music has been playing for these last 300 years, and for that matter ever since the songs of Solomon were first chanted to the Hebrew throng in the long, long ago. It may be that the actor of to-day is not compelled to go through a long probation of misery, contempt and hunger at times to attain success or to become perfect in his craft; to frequently stay awake all night to be up betimes that he might sip the morning dew for breakfast, dine on the odor of the wild flowers by the road side and sup on the recollection of his breakfast and dinner; to live accursed of man and to die with neither knell nor dirge, to sleep forever in all unhallowed ground. No, he doesn't do anything of the kind, nowadays. He wears good clothes, stops at the best hotels and puts on a heap of airs, and if he dies in the State of New York at last, he'll sleep forever in a decent grave.

He has been coming up for a long time, ever since good Queen Bess gave the people the Surrey Theatre—I think it was the Surrey—and she as the head of the church removed the ban against the Christian burial of actors, and Sweet Will and Marlow and rare Ben Jonson and a host of glittering geniuses raised the standard of the drama as high as the very stars. Since that time we, the English-speaking people, to-day in this country, then almost unknown, there are more traveling companies and permanent places of amusement than in all the rest of the world put together. Combine this land with the entire British Empire, and the rest of the world becomes but a dramatic shadow. Every town of the thousands of towns in this country has its opera house, such as it is, and every opera house calls for a company.

The drama continually leads in the arts of fine printing, painting and music; in this there is not the least sign of degeneracy. Sometimes it happens that a handsome youth with a sonorous voice and perhaps some dramatic talent, aided by paternal wealth, or by that of a deluded but admiring "angel," puts himself at the head of a mediocre company, and for season after season squanders the resources of his foolish admirers only in the end to drop back into obscurity or to accept an inferior position under a more fortunate star. This may be education by inversion, but not degeneracy, for it shows that the people cannot be imposed upon for any length of time. Maybe after all we do not get the training we should, for in Shakespeare's time the actor, by reason of not being dressed in character and having no scenery to help him, was compelled to make the character he endeavored to play by voice and gesture alone, and to render the text of his part so that it could be distinctly heard and understood, for, if he did not, he was sure to receive a shower of applause consisting of beef livers, dead cats and other things that may not be mentioned. This was a school of acting with a vengeance.

Sometimes our gorgeously gotten up scenery may in some degree direct the attention of the

audience from the play, especially when the actors divide their parts between the scenery and the people in front and that without the least fear of the beef livers, dead cats and other things afore mentioned. This may be degeneracy, but what can't be cured must be endured. Apart from all this, there are other and mightier considerations as to why the drama cannot in these times be regarded as degenerating, one of which is this: The legitimate drama has been in all ages and times but the reflection of the moral condition of mankind. When church and state were governed by merciless oppression, freedom of expression upon the stage was hedged about by rigorous and cruel laws, but in these latter days of almost unlimited freedom in the expression of public opinion there can be no bar to the swelling flood of the world's imagination as expressed upon the stage but that of the moral censorship of the people themselves. If, then, the people are degenerate, the drama will be equally so, but if the people continually advance, morally or otherwise, there will be a corresponding advance in the drama. I think we are advancing.

If you still believe in the decadence of the drama, do something to improve it or get out of the business. It is not a bad business after all, for if you are really an actor and managers will not appreciate you, do as great Homer did before you, go to the public place, sing a little song, play a little music, or speak a little piece, and if you are really and truly an artist you will never want for a meal to eat nor a bed to sleep in throughout the round of our great English-speaking world!

## GOSSIP.

Maud LeRoy has been engaged for a part in Miss Manhattan, opening at Wallack's Theatre this (Tuesday) evening.

Frederick Mai, an Elizabeth, N. J., amateur, was accidentally shot during a performance at Turn Hall in that city last Thursday.

Emerson Bennett, an author of popular serial fiction, has written a drama for Philadelphia production.

Len B. Stone attended the recent prize fight at Carson City, going thence to San Francisco. He will not return to New York until next Summer.

Osborne Searle has resigned as stage manager and leading juvenile of Side Tracked.

McKee Rankin has written a letter complimenting Maggie Weston on her careful and artistic performance of the Irishwoman, Mrs. Higgins, in his play, True to Life. "It was the very best performance of the part I have had," he wrote.

Mrs. Nelson Wheatcroft is unable to answer the many letters and messages of condolence and sympathy, on the death of her husband, received by her and expressions of encouragement in the work of continuing the Empire Theatre Dramatic School, which she has undertaken, but she heartily appreciates every kindness shown her and is very grateful to the friends whose good wishes have been so generously bestowed.

Marie Penfield sails for England to-morrow (Wednesday) on the St. Paul.

The Canadian My Friend From India company will resume its tour on April 1.

An error made it appear that Tyrone Power played the Marquis Imari in The Geisha after Edwin Stevens' retirement from the cast. The role has been played by Damon Lyon. Mr. Power played Posket in The Magistrate.

Lyster Sandford has been engaged by Augustus Daly.

Robert T. Haines joined the Madame Sans Gêne company at Hartford, Conn., on Thursday to play De Neipperg. Mrs. Haines is convalescent after a severe illness.

Rose Stahl joined Clay Clement's company at Syracuse.

William Bonelli joined Clay Clement at Syracuse to play the heavy in The New Dominion.

Edwin Thanhouse has been engaged for the role of Sir Richard Cursitor in Sowing the Wind, the part originally played by Cyril Scott.

Jennie Yeamans, who was in Philadelphia playing a very successful engagement the week of March 8 was agreeably surprised to receive from Messrs. Evans and Hoey the souvenir which was given out at their 3,000th performance of The Parlor Match, proving to her that she had not been forgotten as the original Innocent Kid.

Vida Keane is recovering from a severe attack of the grip and tonsillitis, and is visiting friends and relatives in Jackson and McComb City, Miss. She canceled all engagements and went to New Orleans to enjoy Mardi Gras, and does not expect to play again until next season.

Laura Burt, who is very cleverly playing Madge in In Old Kentucky, has indefinitely postponed her starring tour in The Lily of Landaff.

## A GREAT SUCCESS.

Mrs. Fiske's production of Tess of the D'Urbervilles at the Fifth Avenue Theatre has proved the most pronounced financial and artistic success of the present New York season. The receipts have been unprecedentedly large, and the standing-room only sign has been in almost constant requisition.

At the matinee on Saturday that sterling actor, W. J. Le Moyne, succeeded John Jack in the part of John Durbeyfield. Mr. Le Moyne gave a performance differing in many respects from Mr. Jack's characterization, and it was marked by striking individuality. It met with great applause.

Arrangements were completed yesterday to extend Mrs. Fiske's engagement at the Fifth Avenue beyond the date originally planned, which was April 5. Mr. Miner is endeavoring to shift his later bookings so that Tess of the D'Urbervilles can remain at his theatre for the rest of the season. In any event it is unlikely that the run of the play in this city will end before hot weather, as three theatres have been offered to Mrs. Fiske for a continuation should it be necessary to transfer the play from the Fifth Avenue through inability to move other attractions.

Charles E. Power, Mrs. Fiske's manager, in arranging her tour for next season, will book long engagements in the principal cities only.

## EVANGELINE'S MISFORTUNES.

Rice's Evangeline company reached John D. Misher's circuit at Johnstown, on March 18, owing over \$300 for advances on printing. They reached Allentown on Friday owing \$175. Manager Misher counseled with the company on their ill fortune, thanked them for good behavior and attention to duty, and closed the tour. He procured the passage of the thirty-two persons to New York on the Central Railroad on Sunday, with individual baggage released, procured the donation of an \$84 hotel bill, and carried the company all week out of the gross receipts, losing about \$300 on the engagement.

## REFLECTIONS.

Frederick K. Stearns, of Detroit, has written a lively two-act play called "The Poster Girl," which is being played by theatre orchestras throughout the country. The music is attractively published with a characteristic frontpiece in poster style, à la Cheret.

On Friday afternoon a studio reception at Carnegie Hall was given by Mr. and Mrs. William McCloskey to view their portrait of Frederick Paulding as Romeo. The picture is strikingly beautiful, and whether viewed as a portrait of Mr. Paulding or as a work of art it deserves the highest commendation.

Bartow S. Weeks and George G. Battle, ex-Assistant District Attorneys, have formed a partnership for the general practice of law with offices at 100 Broadway.

A telegram to Tax Mission signed by Nason and Zimmerman contradicts a report that Paul Steinhardt will produce opera at the Columbia Theatre, Washington.

Engel Summer opened last Saturday, at South Norwalk, Conn., in the leading role of McCarthy's Mishaps.

Marie Bonfanti, who has long been one of the great est of ballet dancers, is about to open a school of instruction. Her academy will be at 54 Union Square and preparations are making to open it on April 2. She will prepare pupils, both adults and children, in all the graces and refinement of her exquisite art. A ballet school with such a teacher will give New York advantages in respect to this accomplishment equal to those enjoyed in the principal Italian cities, and there should be no question of Bonfanti's success in her new venture.

The report that Edgar L. Davenport is to take out Fedora next season is denied. Mr. Davenport had negotiations with his sister for the play, but she has decided finally that she would retain it for her own use exclusively. Mr. Davenport has no definite plan for next season.

Maurice Freeman joined the Electrician company at Pittsburgh on Monday last.

Effie Germon has signed a contract with Mr. Daly for three years.

George K. Portenue and his daughter arrived in New York Monday, having closed their season with Evangeline last week.

Joseph Coyne has resigned from The Star Spangled Dollar company, to begin rehearsals with Rich and Harris's new comedy stock company.

William A. Brady is expected to return to this city before the end of the present week.

Souvenirs commemorated last night the one hundredth performance of Under the Red Robe at the Empire Theatre.

Minnie Ashley, of the De Wolf Hopper Opera company, received a large basket of rare orchids and ferns, said to be worth quite \$100, at the closing performance of El Capitán last Saturday evening at the Broadway Theatre.

Frederick A. Leggett, of Julia Marlowe's company, was arrested at Wallack's Theatre, last Saturday, for giving a worthless cheque for \$100 to John Asimonti. Leggett confessed his guilt and was held in \$1,000 bail for trial.

Miss Hudspeth is playing the part in The Prodigal Father left vacant by the withdrawal from the cast of Mrs. Henry E. Abbey, at the Strand Theatre, London.

The Shakespeare Lodge, Actors' Order of Friendship, of Philadelphia, will attend the reunion of Edwin Forrest Lodge in this city, April 4.

Frankie Wotene has resigned from the Della Fox Opera company and joined Hoyt's A Contented Woman.

Nina Morris has joined Robert Mantell's company.

Hi Henry's Minstrels will be in New York city next week, opening at the Star Theatre.

Frank Moran is ill at the German Hospital at Philadelphia.

The Lamb's Club sent tickets to the Twelfth Night Club and Professional Women's League in order that the ladies might enjoy the gambol at the Broadway Theatre free.

The Alfred Misco Pantomime company arrived in Reading, Pa., on Friday with an empty treasury. Manager John D. Misher declined to let the company appear in his theatre and a gathering audience was so informed.

The management of Little Miss Chicago, the successful burlesque which has been going strong in the Lake-side metropolis, has made large inducements to Vernon Jarboe to star in the title role through Illinois and Wisconsin, but she has declined, preferring to return East at once.

William T. Carleton has decided to abandon vaudeville and will return to the lyric stage. A company is now being organized for him by Wynans Henderson for a Spring and Summer season. The tour will begin Easter Monday, and it is the intention of Messrs. Carleton and Henderson to make the organization a permanent one for the preservation of standard comic opera and such new works as they have secured at a popular scale of prices. The company will comprise thirty-five people, with a repertoire of thirty operas.

Mrs. George W. Sammis (Emily Maynard) is mourning the loss of her only sister, Mrs. Henry Bischoff, wife of Judge Bischoff, of this city.

Henry S. Alward, advance agent for Olga Netherole, is doing the advance work for Rosemary during Miss Netherole's engagement in this city.

Dora Goldthwaite mourns the loss of her mother, whose death occurred on March 3.

Nancy McIntosh, accompanied by her brother, Burr, make one of the pleasantest sights to be seen in Broadway these bright mornings.

"Jimmie" Barton Keys has returned from a long visit in Brazil.

Madame Helena Modjeska is at San Francisco, where she is recuperating after her recent illness at Los Angeles.

Ella Russell, the American prima-donna, who made a successful debut at Carnegie Hall, last Friday, will be received at the White House, at Washington, to-morrow (Wednesday) evening.

A severe attack of bronchitis was responsible for the non-appearance of Stuart Robson at the Minneapolis Metropolitan Opera House, March 18, when The Luckless was to have been presented. An unusually large audience was disappointed.

Louise Allen as Tilly, the German servant girl in My Friend from India, at Hoyt's Theatre, is considered one of the hits of the place. In private life Miss Allen is Mrs. Willie Collier. Her first dramatic hit was in Dr. Bill when she played the soubrette part and danced the kangaroo dance.

Irue Leslie Emmet is convalescent after her serious illness in this city, but will not be able to resume her professional duties for many weeks.

Queenie Vassar will go to Europe in May. She is considering an offer from London for an appearance in that city.

Henry Miller was compelled to speak at the closing performance of Heartsease, Saturday evening, at the

Garden Theatre. Mr. Miller expressed thanks for his acceptance as a star and promised that he would never try to play Hamlet.

L. C. Jones has severed his connection with the Bridgeport theatre and has joined Hands Across the Sea company as manager. He reports very good business in the East.

Jacob Litt's new production, Shall We Forgive Her, was produced in St. Paul on March 21, and made a very favorable impression. Mr. Litt is confident that the play will be a money-maker. He intends to produce it in New York early next season.

The Light Grand Dramatic company at Jerseyville, Ill., presented The Vagabonds to a large audience on March 19. The cast was made up of clever amateurs.

## LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 10 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

## WOMEN.

Aiken, May L.	Filkins, Grace	McClain, Tina
Arnold, Dell	Fitzgerald, Tracie	Neville, Dorothy
Aitani, Emma	Florence, Mrs. Wm.	Nielson, Miss
Athey, Laura	Forbes, Lotta	O'Kerle, Anna
Allen, Eleanor	Freeman's, Mrs.	Osborne, Rose
Adams, Mrs. Fannie	Gray, Alice	Porter, Elsie
Allen Sisters	Gittner, Leigh G.	Phillips, Mrs. E. J.
Bertram, Helen	Germaine, Katherine	Palmer, Ethel
Beilin, Mrs. A. M.	Grinnell, Mrs. R. F.	Pryor, Cora
Butler, Nellie	Gorman, Miss H.	Palmer, Annie
Bacon, Ada L.	Gallatin, Albert	Palmer, Francis
Beck, Zola	Gaunt, Frances	Richmond, Miss H.
Bennett, Josephine	Hamilton, Mary	Raymond, Maud
Butler, Mrs. C.	Howard, Mrs. A. J.	Roe, Inez
Brandin, Dorothy	Hedley, Grace	Reilly, Mrs. C. J.
Cleveland, Bonnie	Henrie, Mrs. E. J.	Ruster, Grace
Clemmons, Katharine	Hill, Mrs. Tolite	Ross, Hattie
Corden, Juliette	Harrington, Nettie	Rowan, Lansing
Colton, Mrs. L.	Hall, Mrs. J. C.	Robeson, Ella
Closter, Miss	Hughes, Miss	Roselle, Marie
Canfield, Mrs.	Hudson, Miss	Reyer, Delia
Cumings, Mrs.	Hamilton, Annie	Sivester, Alma
Constance, Nellie	Hall, Mrs. J. C.	Stewart, George
Coleman, Genevieve	Hall, Mrs. J. C.	Stewart, Sadie
Cavendish, M.	Johnson, Mrs. Kate	Stewart, Della
Calit, Jennie	Johnson, Marie T.	Strickland, Mrs. C. I. K.
Carleton, Wm.	Johnson, Marie T.	Stewart, Ethel
Carleton, Minnie	Johnson, Marie T.	Stewart, Louise
Crawford, Edith	Johnson, Marie T.	Stewart, Louise
Crane, Charlotte	Johnson, Marie T.	Stewart, Louise
Chiang, Miss	Johnson, Marie T.	Stewart, Louise
Claude, Helen	Johnson, Marie T.	Stewart, Louise
De Lers, Rene	Johnson, Marie T.	Stewart, Louise
Daniel, Effie M.	Johnson, Marie T.	Stewart, Louise
De Tien, Mennie	Johnson, Marie T.	Stewart, Louise
De Vier, Mde. L.	Johnson, Marie T.	Stewart, Louise
Daniels, Wm.	Johnson, Marie T.	Stewart, Louise
Dale, Violet	Johnson, Marie T.	Stewart, Louise
Delmar, Jean	Johnson, Marie T.	Stewart, Louise
Davenport, Eva	Johnson, Marie T.	Stewart, Louise
Desmond, Florence	Johnson, Marie T.	Stewart, Louise
Dewey, Emily	Johnson, Marie T.	Stewart, Louise
Edwards, Flora	Johnson, Marie T.	Stewart, Louise
Edwards, Emily	Johnson, Marie T.	Stewart, Louise
Edwards, Miss	Johnson, Marie T.	Stewart, Louise
Emmett, Grace	Johnson, Marie T.	Stewart, Louise
Fuller, Margaret	Johnson, Marie T.	Stewart, Louise
Fowler, Mrs. J. J.	Johnson, Marie T.	Stewart, Louise
Fuller, Ida	Johnson, Marie T.	Stewart, Louise
Florence, Mrs. W. J.	Johnson, Marie T.	Stewart, Louise
Forrest, Marcella	Johnson, Marie T.	Stewart, Louise
Forrest, Marcella	Johnson, Marie T.	Stewart, Louise
Fitzgerald, Miss	Johnson, Marie T.	Stewart, Louise
Fairbank, Bessie	Johnson, Marie T.	Stewart, Louise

Arthur D. V.	Heaney, D. F.	Naylor, Frank
Allen, Harry E.	Hawkins, Ralph	Nora, H.
Asker, W. J.	Hickson, Wm.	Nichols, Wm.
Brabes, P. H.	Hogwood, Wm.	Newell, Vank
Bonner, E. F.	Herner, Benj. J.	Oates, Charles
Brooks, Harry	Hill, John	Olmstead, Geo. C.
Brown, Matthew J.	Holligan, John	Pike, C. M.
Brook, Edwin	Holmes, George	Pickard, Harry
Brooks, J. B.	Hughes, Anne	Peters, Phil
Berry, Frank W.	Helmke, H. B.	Powell, Edward
Bennett, I.	Haworth, Joseph	Pegram, Orlando
Braser, A. C.	Havens, Louis A.	Pennafort, Geo.
Brooks, E. A.	Havens, Louis A.	Pike, G. H.
Blanchard, Alfredo	Harby, Albert	Prentiss, George
Brown, Mr.	Hendricks, Ben	Prentiss, George
Barlow, Milt G.	Hurligh, Frank	Prentiss, George
Barlow, Harry	Hurligh, Frank	Prentiss, George
Burdick, E. C.	Hurligh, Frank	Prentiss, George
Bladen, Louis	Hurligh, Frank	Prentiss, George
Boone, D. W.	Hurligh, Frank	Prentiss, George
Broadhurst, G. H.	Hurligh, Frank	Prentiss, George
Bradley, W. V.	Hurligh, Frank	Prentiss, George
Bauch, C. L.	Hurligh, Frank	Prentiss, George
Burgess, Neil	Hurligh, Frank	Prentiss, George
Beresford, Harry	Hurligh, Frank	Prentiss, George
Barnett, Charles O.	Hurligh, Frank	Prentiss, George
Broderick, Wm. E.	Hurligh, Frank	Prentiss, George
Burns, Thos. H.	Hurligh, Frank	Prentiss, George
Bassett, E. L.	Hurligh, Frank	Prentiss, George
Bangs, F. C.	Hurligh, Frank	Prentiss, George
Barry, John W.	Hurligh, Frank	Prentiss, George
Barker, Edwin	Hurligh, Frank	Prentiss, George
Bellair, Col.	Hurligh, Frank	Prentiss, George
Butler, Fay	Hurligh, Frank	Prentiss, George
Buffham, Elmer	Hurligh, Frank	Prentiss, George
Ball, C. H.	Hurligh, Frank	Prentiss, George
Blake, Winfield	Hurligh, Frank	Prentiss, George
Boyle, James H.	Hurligh, Frank	Prentiss, George
Bull, Mr.	Hurligh, Frank	Prentiss, George
Baker, Pete	Hurligh, Frank	Prentiss, George
Barton, Charles	Hurligh, Frank	Prentiss, George
Boyle, J. F.	Hurligh, Frank	Prentiss, George
Collins, Monte	Hurligh, Frank	Prentiss, George
Chesman, Martin	Hurligh, Frank	Prentiss, George
Catterline, Warren	Hurligh, Frank	Prentiss, George
Craig, Chas. G.	Hurligh, Frank	Prentiss, George
Coyne and Le Clair	Hurligh, Frank	Prentiss, George
Cosley, A. W.	Hurligh, Frank	Prentiss, George
Cummings, Bob	Hurligh, Frank	Prentiss, George
Crosley, W. S.	Hurligh, Frank	Prentiss, George
Curry, William	Hurligh, Frank	Prentiss, George
Clifton, Harry D.	Hurligh, Frank	Prentiss, George
Cocchia, A.	Hurligh, Frank	Prentiss, George
Cook, Walter R.	Hurligh, Frank	Prentiss, George
Clark, Burt G.	Hurligh, Frank	Prentiss, George
Curtis, Matt	Hurligh, Frank	Prentiss, George
Carter, Frank	Hurligh, Frank	Prentiss, George
Clark, Redfield	Hurligh, Frank	Prentiss, George
Chamberline, Riley	Hurligh, Frank	Prentiss, George
Condon & Goodbar	Hurligh, Frank	Prentiss, George
Condon, John T.	Hurligh, Frank	Prentiss, George
Campbell, Chas. J.	Hurligh, Frank	Prentiss, George
Crall, Harry	Hurligh, Frank	Prentiss, George
Cotter, Frank W.	Hurligh, Frank	Prentiss, George
Clark, Harry M.	Hurligh, Frank	Prentiss, George
Crosley, W. T.	Hurligh, Frank	Prentiss, George
Carter, Chas. J.	Hurligh, Frank	Prentiss, George
Conners, Norman	Hurligh, Frank	Prentiss, George
Callahan, Joseph	Hurligh, Frank	Prentiss,



# THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1873.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

Twenty-five cents per square line. Quarter-page, \$1.00; Half-page, \$1.50; One page, \$2.00.  
Professional cards, \$1.00 per line for three months.  
Two lines ("display") professional cards, \$2.00 for three months; \$3.00 for six months; \$4.00 for one year.  
Managers' Directory cards, \$1.00 per line for three months.  
Reading notices (marked "S" or "B") 50 cents per line.  
Charges for inserting portraits furnished on application.  
Back page closed at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.  
The Mirror office is open and receives advertisements every Monday until 5 P. M.

## SUBSCRIPTION.

One year, \$5; six months, \$3; three months, \$1.50. Foreign postage, 25 cents.  
Foreign subscription, \$5.50 for annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel, Boulevard, and at Boulevard, 17 Avenue de l'Opera. The Trade supplied by all News Companies.  
Remittances should be made by check, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.  
The Mirror cannot undertake to return unsolicited manuscript. Material at the New York Post Office at Second Class Matter.

NEW YORK, - - - MARCH 27, 1897

The Largest Dramatic Circulation in America

## CURRENT AMUSEMENTS.

**AMERICAN**—AT PINEY RIDGE.  
**BROADWAY**—L'ARLESIENNE.  
**DALY**—ADA REHAN.  
**EMPIRE**—UNDER THE RED ROSE, 820 P. M.  
**FIFTH AVENUE**—MINNIE MADDERN FISKE.  
**FOURTEENTH STREET**—CHAUNCEY OLCOTT.  
**GARDEN**—OLGA NETHERSOLE, 820 P. M.  
**GARRICK**—NEVER AGAIN, 815 P. M.  
**GRAND OPERA HOUSE**—THE PRISONER OF ZENDA.  
**HAMMERSTEIN'S OLYMPIA**—VAUDEVILLE.  
**HOTEL**—MY FRIEND FROM INDIA, 820 P. M.  
**HERALD SQUARE**—THE GIRL FROM PARIS.  
**KEITH'S UNION SQUARE**—VAUDEVILLE.  
**KOSTER AND BIAL'S**—VAUDEVILLE, 815 P. M.  
**KNICKERBOCKER**—THE SHERRADE, 8 P. M.  
**LYCEUM**—THE MAYFLOWER.  
**MURRAY HILL**—HOTY'S A TEMPERANCE TOWN.  
**STAR**—THE WORLD AGAINST HER.  
**TONY PASTOR'S**—VAUDEVILLE.  
**WALLACK'S**—MRS. MANNATTAN.  
**WEBER AND FIELDS**—VAUDEVILLE.

**BROOKLYN.**  
**AMPHION**—KIBNET.  
**COLUMBIA**—HEARTSEASE.  
**COL. HINN'S MONTAUK**—JULIA MARLOWE.  
**PARK**—THE LAST OF HIS RACE.

## TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

The statement recently made by THE MIRROR, that "in spite of the dulness of the times, it is safe to say that the theatre in New York has never put forward a better or more ambitious series of plays than that which this theatrical year at its conclusion will record," is indorsed by the *Home Journal*, which adds: "There is truth in these remarks from THE DRAMATIC MIRROR. Notwithstanding the general business depression, the New York theatres have prospered, unusually. Notwithstanding the cheap attractions of the continuous performances and those of the music halls, the theatres which have presented attractions of the first class have received the patronage which they deserved. There is a great deal of talk about the past palmy days of the drama and the present decadence of the stage by people who don't stop to think for themselves and who accept as truth the careless remarks of writers."

The recent performance of Twelfth Night by the Elizabethan Society in London was projected on ancient lines. The stage consisted of a raised platform, and was shrouded by a curtain which was drawn at every scene in order that the performers might withdraw; the costumes were those of the Elizabethan court; and contemporaneous music was provided with the aid of an Italian virginal, a treble and bass viol, and a Venetian-made lute. But other conditions were not so primitive. The parts of Viola and Olivia were played by women, and the electric light was used instead of candles.

A prominent actor in an interview recently questioned the pertinency of SHAKESPEARE'S advice to the player made by the medium of HAMLET. There are other actors who honor this specific for good acting by the breach rather than by the observance of it, but it is interesting to know that one of the profession has the confidence to pronounce argumentatively against it.

## A SUBURBAN QUESTION.

LONDON management proper is confronted by a new competition against which combination is mooted. West End managers are disturbed by the growing popularity of the new suburban theatres, which are as handsome and commodious as the older and more fashionable houses of amusement centrally located, and which are offering worthy entertainment.

Formerly it was the habit of playgoers remotely resident to visit the great attractions of the West End; but now they seem disposed to await the coming of those attractions to the new theatres of their localities, where sooner or later they are almost invariably to be seen. Consequently the long-run system in the theatres conducted by star-managers is affected, and one remedy suggested is to grant provincial rights of London successes only on condition that no play shall be performed within a thirty-mile radius of London until the expiration of a year after its withdrawal from the West End house where it is originally performed.

This state of affairs is not likely to be exactly paralleled in New York for many years to come, although in time a like condition may vex metropolitan management. As it is, one living in Harlem or in Brooklyn may in the course of events see in the theatres of those places most of the attractions that achieve long runs on Broadway. But the habitual and enthusiastic theatre patron does not wait for such events in his own locality, and is prone to undergo the inconveniences of travel in order to enjoy a great production while it is a fresh topic. What shall happen seriously in the matter of suburban competition in years to come in the Greater New York is for a future generation of managers to counsel about.

## "WORLDLY AMUSEMENTS."

In a periodical called *The Youth's Instructor*, published at Battle Creek, Mich., appears an article on "Worldly Amusements," from which this is taken:

There are social gatherings where pride of appearance, hilarity and trifling are too often seen. In their desire for amusement, those who attend are in danger of forgetting God, and things take place that make the watching angels weep. The scene of pleasure becomes, for the time being, their paradise. All give themselves up to hilarity and mirth. The eyes sparkle, the cheeks are flushed; but conscience sleeps. Such enthusiasm and inspiration have not a heavenly origin. The tenor of the conversation carried on at many social gatherings reveals what the heart is set upon. The trifling talk, the foolish witticisms, spoken only to create a laugh, do not rightly represent Christ. . . . Turn to another scene. In the streets of a city a party is gathered for a bicycle race. Some who compose this company profess to know God, and Jesus Christ whom He has sent. But who that looks upon the exciting scene would think that those taking part in it were followers of the meek and lowly Jesus? Who would think that they regarded their time and their physical powers as gifts from God, to be preserved for His service? Did those participating in the race take time to think that death might be the result of the wild chase? Before starting did they pray for the protection of the almighty angel? The once earnest Christian who takes part in worldly amusements is on dangerous ground.

It is difficult to realize that there are persons in the world in this age who deliberately in this wise seek to instruct youth; whose eyes see nothing legitimately happy in life; and who would pervert the gifts of nature and kill all normal impulses for amusement. To one who in earnestness could write such melancholy and pessimistic advice and admonition nature herself must seem erratic when the sun shines, flowers bloom and birds sing. Fortunately, however, nobody not abnormally unhappy or destined ultimately for insanity or suicide will pay attention to "instruction" of this sort.

A NOVEL happening in Brooklyn last week was the appearance before the mayor of that city of a committee of women representing charitable institutions to protest against a proposed ordinance increasing theatrical license fees. The argument employed was that Brooklyn managers were generous in giving to deserving charities the use of their theatres for benefit performances, and that an increase in license fees would probably curtail such privileges. This is only one of several reasons why the ordinance should not be signed by the mayor. As a rule, the restrictive enactments of boards of aldermen relative to theatres are ill-advised and illegitimate and selfishly based.

A LONDON man recently entered a protest in novel form against women's hats in the theatre. In a prominent seat, he coolly kept his hat on. An official remonstrated with him, but he quietly pointed at two women who were seated directly in front with hats higher than his own, and said that his right was equal to theirs. Threatened with arrest, the man went out after demanding that his money be returned. This was refused, whereupon he lodged a complaint against the manager of the theatre with a neighboring magistrate, whose decision in the matter ought to be widely reported.

ALL things in their seasons. The circus is preparing to quit winter quarters.

## PERSONALS.



LE MOYNE.—W. J. Le Moyne last Saturday succeeded John Jack in the part of John Durbeyfield in Mrs. Fiske's *Toss of the D'Urbervilles* at the Fifth Avenue Theatre. Mr. Jack was under contract with Joseph Jefferson when he engaged to originate this part, and his term with Mrs. Fiske was temporary.

NAVARRO.—Mary Anderson de Navarre sold last week her house in West Thirty-eighth street, New York city. The purchase price of the property is said to have been \$45,000.

MANNING.—Mary Manning has posed as Daphne Oldfield in the *First Gentleman of Europe* for a portrait by J. Walter Champney, which will be seen at the Spring exhibition of the Academy of Design.

NETHERSOLE.—Olga Nethersole is considering a London appearance in Thomas Bailey Aldrich's play, *Judith and Holofernes*.

ELVERSON.—Mrs. James Elverson (Eleanor Mayo) is enjoying a pleasure trip to the Pacific coast, accompanying the party of Sir Bache Canard, the head of the owners of the Canard Line.

MACNEILL.—Katherine MacNeill, the contralto, has taken an interest in Charles L. Young's Columbia Opera company, now playing most successfully in the far Northwest. The company is now at Portland, Oregon, having opened there on March 7 to big business.

HEERMANN.—Madame Adelaide Heermann has announced that it is her intention to appear next season as a magician. All of her late husband's tricks are known to her, and she is confident that she could perform them acceptably.

LEHMANN.—Lilli Lehmann sang last Thursday at the Waldorf in aid of the Summer Rest Society. The rumor that she would appear here later with the Metropolitan Opera company is emphatically denied by Walter Damrosch, to whom she is under contract. Frau Lehmann will sail for Germany on April 6.

FITZGERALD.—Clay Fitzgerald presented, last week, to the Central Park Zoological Garden, two golden eagles.

GRANGER.—Willis Granger, who played Count de Neipperg in *Madame Sans Gêne*, is very ill at the Hotel Metropole, this city.

GOODWIN.—J. Cheever Goodwin is said to be preparing a new version of *La Folote*, recently withdrawn at the Casino.

COURTLEIGH.—William Courtleigh has been engaged by Daniel Frohman for the Lyceum Theatre stock company next season.

MALONE.—John Malone has a beautiful poem, "The call of Pallas Athens," in the current issue of *Harper's Weekly*. Mr. Malone contemplates the collection of his poems with a view to their publication in book form.

BELLEV.—Kyrle Bellev writes to contradict rumors that the tour of Mrs. Potter and himself in the antipodes had been unsuccessful. THE MIRROR has before chronicled the enormous business which these players have enjoyed. Mr. Bellev adds: "We have not bought the play, Joseph of Canaan, but gold-mining stock instead—a very profitable investment."

LACKAYE.—Wilton Lackaye is said to contemplate the production this season of a new drama of a spectacular character entitled *King and Player*.

BURGESS.—Neil Burgess will open his English tour in The County Fair at Manchester on April 12. The Britons expect to be thrilled by the horse-race scene.

EAMES.—Madame Emma Eames, who has quite recovered her health, will sail for Europe next Saturday.

ABBEY.—Mrs. Henry E. Abbey, who has retired temporarily from the London stage because of ill-health, will soon reappear under the management of George Edwardes.

KAUSER.—Alice Kauser, the dramatist's agent, has been ill with pneumonia and the grippe. Although convalescent she will not be able to return to her office for some time.

ROSEN.—Low Rosen's clever book, "Napoleon's Opera Glass," is having a large sale. The other day Mr. Rosen received an autograph letter from Cardinal Vaughan thanking him for a copy of the book which he said he had read "with much interest and amusement." From this it would appear that the head of the Roman Catholic Church in Great Britain is not as averse to the stage and its history as are some members of other churches both in that country and in America.

ATHELSTONE.—Edith Athelstone has received excellent notices from the Philadelphia press for her work as Lady Constance in *The Golem*. Her aristocratic beauty and bearing were especially commented on.

## QUESTIONS ANSWERED.

No Replies by Mail.

REGULAR SUBSCRIBER, Richmond, Va.: See answer to John E. Martin.

JOHN E. MARTIN, Kansas City, Mo.: Write to Ritzman, Broadway and Twenty-second Street, New York City. He carries a large stock of theatrical portraits.

W. E. LUBMAN, New York City: You can obtain the information by writing to William Grant, care of The Stage, London, England.

JOSEPH H. VAN BUREN, New York City: Write to Marks and Norman, musical agents, corner of Broadway and Thirty-eighth Street, New York City.

CONSTANCE BRADSHAW, Charleston, S. C.: Alice Carle was a member of the Tivoli Opera company a short time ago. Address a letter to her, care of THE MIRROR.

W. F. LUNNEY, New York City: The *Cliff Stick* is published by Samuel French, 25 West Twenty-second Street, New York. The play is public property, and can be produced for fifteen cents.

CHARLES MONTGOMERY, Troy, N. Y.: The novel is ten to any one who wishes to dramatize it. Zola made a splendid play from it himself, a translation of which was acted here by Mrs. Potter.

M. M. WOODHILL, N. J.: See the interview with James O'Neill, which appeared in THE MIRROR dated Feb. 3, 1897. Sketches of the other two actors will be published under the heading of this column as soon as space permits.

MANAGER, Oldtown, Me.: The ownership of *Forget-Me-Not* is credited to Rose Coghlan in the American Dramatic Club List. The rights to the version she played at Wallack's Theatre some years ago, when a member of the Wallack Stock company, were afterwards transferred to her by Theodore Moss. The play was written by Eugene Sampson and Herman Merivale.

W. H. H. GILBERT, Texas: Send twenty-five cents to Charles Bernard, 1465 Broadway, New York, and he will send you "The American Dramatic Club List," a catalogue of plays and operas by American and foreign authors, produced in the United States, and entitled to protection under American and International law.

ANN LEVI, Syracuse, N. Y.: The scene of the interior of a railroad car, if you refer to the scenic setting, might be patented but it certainly could not be copyrighted. But the scenic setting could not be patented unless it presented something novel and patentable in the line of stage mechanism. The scenic reproduction of the interior or exterior of a railroad car would not in itself be patentable. The dialogue and situations of the scene could, of course, be copyrighted.

MRS. E. ST. LOUIS, Mo.—J. Marie Surveys was born in Millersburg, Ohio, in 1870, and made her professional debut with Frank Mayo's company in the Fall of 1895, appearing in the *Royal Guard*, *Nordack*, and *Davy Crockett*. She afterwards played at the Boston Museum with the Coghlan, in the *Hilliard-Arthur* company, in *Ye Kaffir Trunk*, in *Stockwell's Stock* company, in *San Francisco*, and other engagements with various other companies. J. Marie Surveys was married to Edwin F. Mayo on Sept. 13, 1895.

JOHN KERR, Washington, D. C.: The list of actors and actresses interviewed under the heading "Mirror Interviews" comprises Louis Aldrich, Kyrle Bellev, Maurice Barrymore, W. H. Crane, Kate Clinton, Rose Coghlan, Charles W. Coulstock, George Cayvan, W. T. Carleton, John Drew, Frederick De Belleville, Jefferson De Angelis, Jessie Bartlett Davis, Louisa Eldridge, Ellen Fremont, W. E. Gillette, Edward Harrigan, Joseph Haworth, Dr. Wolf Hoover, Joseph Holland, E. M. Holland, Robert Hilliard, Madame Janaschek, Louis James, Thomas W. Kane, W. J. Le Moyne, Madame Modjeska, Maudie-Sully, Louis Morrison, Frank Mordant, Frank Mayo, Clara Morris, Joseph Murphy, Julia Marlowe, James O'Neill, Madame Ponsil, Tony Pastor, Stuart Robson, Rhos, E. H. Sothorn, James H. Stoddard, Alexander Salvini, Francis Wilson, and Nelson Wheatcroft. The "Mirror Interviews," however, are not devoted exclusively to actors and actresses, and include interviews with managers, dramatists, and other noted persons identified with the theatrical profession. The other information you ask for will be published hereafter.

## LETTERS TO THE EDITOR.

A THEATRE MANHUT SURPRISED.

CHICAGO, March 18, 1897.

To the Editor of the Dramatic Mirror:

SIR.—Agreeing of Theatrical managers recently, why is it that the theatre of 1897-98 is constantly held up to ridicule? I have travelled much in my time. I am not a professional, but have witnessed some strange performances, so I am an inveterate theatre-goer as a reader of THE MIRROR (from its first issue). I may be biased. At any rate I am hard to please and have rather old-fashioned ideas of what constitutes dramatic art. My business calling me to Iowa some time ago, I was detained over night in a small town and discovered that Othello was to be presented that night in the town hall by an actor I had never heard of. I attended just from curiosity, having nowhere else to spend the evening and being anxious to see what style of performance would be given by a mere repertoire company. The hall was small and six oil lamps served as footlights, while two Rochester lamps rather accentuated the gloom of the auditorium. About 8:15 the hall was comfortably filled, and a pretty little fellow who had taken my ticket strode down and furnished the orchestra.

After an overture, which lasted 15 for the merit of the performance, the first act began. I have seen Othello by Forrest, Salvini, McCullough, and several of the lesser lights, and expecting nothing was totally unprepared for a portrayal such as I have not witnessed for twenty years. This poor actor, never heard of outside of the small town, held me entranced by the sublime heights of his power. A voice powerful as an organ, clear as a bell, a noble mien, a face of wonderful mobility, he reached his climax with consummate art that spellbound I looked around me and beheld the audience sitting breathless, fearful of missing one syllable or look. And the actress who assumed Desdemona had all the beauty and charm of a Nellson or a Terry.

I sat bewildered, wondering why I had never heard of this man, who he was, and why he played in the smaller towns. Here was a genius. Here an actor who could read in a manner that would delight the heart of Alfred Ayres. An actor the peer of any I have seen since the part. Why are they not heard of? Why do managers say fine actors are scarce? Why is this man's light hid under a bushel? After the performance, the mayor of the town arose and in behalf of the audience thanked the actor for an intellectual treat, and invited him to return. And this man in what is called a repertoire actor, a ham actor. Oh for some of these same repertoire actors to replace the incompetent ones upon the city stage to-day! I am an old man, a lover of the drama, but there are distinctions I cannot understand, can you? Respectfully,

H. O. HADLEY.

## A COMPLAINT.

SPRINGFIELD, Mass., March 9, 1897.

To the Editor of the Dramatic Mirror:

SIR.—During the season many important changes have taken place in the dramatic world, and many suggestions are advanced daily to further theatrical interests; but it seems to me that there is one important matter which requires something more than passing notice. I wish to know what is to become of merit on one-night stand attractions.

Local managers of first-class one and two-night stands, who heretofore would not think of playing a 10, 20, and 30 cent repertoire company for fear of piracy, now the copyright law is passed are booking all they can get, and high-priced attractions are simply a secondary consideration. Managers of well-known and successful attractions have felt the effects of this change already this season. Several letters from local managers have come under my notice lately stating that they cannot offer any open time as they intend to book all the repertoire shows they can for next season, which convinces me that it is impossible to get satisfactory results individually. Consequently I think it is high time to take action and see if we cannot convince local managers that while they may yield a little profit now they are simply educating the public to cheap-priced amusements, which in the end will not win out.

I would suggest that traveling managers get together as soon as possible and organize a protective union. See if we can't select enough local managers who will agree not to play a cheap-priced 10, 20, and 30 cent show in their towns to-night and a 50 cent attraction to-morrow night. If this cannot be done limit the number of repertoire during the season and one-night stands during the week. Something ought to be done.

Yours respectfully,

A VICTIM.



THE USHER.



The other day an actor found unexpected diversion in a God-forsaken little town on the Pennsylvania circuit.

He writes me that someone had painted a spray of roses on one of the panels of the door of the room he occupied in the best hotel of the place. Beside it was inscribed the following lines:

As soon such roses in December, ice in June; hope, constancy in mind, corn in chaff, believe women, or an omen, or any other thing that's false, before you'd trust in critics.—BYRON.

Beneath, in another handwriting, was written:

Say, you're in dead right about some critics. Day is no good, see?—JOHN L. SULLIVAN.

A Philadelphia has written to the *Inquirer* of that city suggesting that it would be interesting to obtain expressions of opinion regarding new plays from members of the first-night audience in order to compare them with the verdicts—often conflicting—found by the regular newspaper reviewers.

The *Inquirer* supplements its correspondent's idea with the observation that this gives "an opportunity for some enterprising manager to find out just what the public thinks of a play aside from the opinions of the critics."

As a matter of fact the suggestion is not novel. Several times, in different cities, a first-night audience has been polled, ushers passing cards about on which brief judgments were expressed and afterward were collected as the public went out.

Nothing very startling or interesting came of these experiments, however. First-nighters rarely have pronounced opinions of their own until they have read the papers next day. When the critics are right their verdict is ratified by the box-office, and vice versa.

The notorious Chicago Manuscript Company, which for many years has carried on the business of selling stolen plays to pirates, will be deprived of existence under the workings of the new anti-piracy law.

Conducted by a former actor, this pestiferous concern has managed to do a good deal of mischief and to enjoy a considerable revenue from the sale of its ill-gotten wares.

The present precarious condition of the play-stealing trade is shown significantly by an offer made by the Chicago Manuscript Company a few days ago to sell to persons in this city for a small sum its entire stock of "manuscripts"—the whole bag of tricks, in short. Needless to say, the offer was declined.

Lithography's centennial gives renewed interest to the facts surrounding its discovery.

The process which is used so liberally in theatrical advertising was first applied by a theatrical man bearing the euphonious name of Senefelder.

One night, a hundred years ago, Senefelder after an operatic performance went to his room to stamp the admission tickets for use the following night. He placed a whetstone which sharpened his razor as a weight on a check which had been wet accidentally. Next morning he found a fac-simile of the impression of his dating stamp reproduced on the damp paper.

The idea of using this method for duplicating chorus parts struck him, and he found it could be utilized. Further experiments finally developed the art of printing from stone. Senefelder has much to answer for, no doubt, but he ought to have a statue erected by the showmen of the last quarter of the nineteenth century.

William Winter is always interesting, but sometimes he is perplexing.

In his criticism of Mr. Daly's stage version of *Guy Rimer* the other day Mr. Winter turned himself loose with the result that the *Tribune* presented the following estimate of the role of Meg Merrilies:

The part, when sympathetically apprehended, deeply stirs the imagination and awakens a strange, wild, passionate, half delirious feeling—a poetic frenzy, that must express itself with a certain designed extravagance, the large, free, pathetically grotesque manner of disordered nature, swift, startling, ominous, vehement, but always dominant with imperial power.

Can it be possible that Mr. Winter is able to explain what this means?

For the past four months the Castle Square Opera company has been playing at the Grand Opera House in Philadelphia to popular prices, and the theatre has been packed steadily. This and the parent Castle Square company, of Boston, are owned by John Savage.

Last week Nixon and Zimmerman and John Albaugh had several conferences with Mr. Savage, proposing to him the formation of two more Castle Square companies, with occasional drafts of principles from the existing troupes for use in Baltimore and Washington. The

plan is to open with *The Gypsy Baron* in both cities on Easter Monday. The people are to be engaged for two weeks at first, but, if the scheme should be successful, the organizations will be continued into the summer.

The eagerness of Messrs. Nixon, Zimmerman and Albaugh to complete these negotiations reveals the scarcity of available attractions with drawing power to which *The Minnow* has referred several times lately.

The number of dramatists, managers and notable guests that attended the dinner of the American Dramatists Club and the managers of the United States in celebration of the anti-slavery victory was even larger than had been expected.

Dinner was served an excellent dinner, and had the post-prandial oratory been equally good, the affair would have proved completely enjoyable.

Unfortunately, the speakers were not limited as to time, with the result that it was impossible to carry out the entire programme of toasts—which included fifteen responses—owing to the lateness of the hour.

Some of the speeches were creditable, but many of them were tiresome, and as a result before midnight a good many of those present left the hall for fear of being talked to death.

ONE MANAGER SATISFIED.

Tennessee's Pardonier closed a most prosperous season of thirty weeks at Cleveland on March 13. Arthur C. Alston, manager and proprietor of the company, is more than satisfied with the results of his first season, and already has two thirds of next season booked. In conversation with a *Minnow* man yesterday, Manager Alston said: "I closed our season a trifle early this year so that I would have a chance for a good rest and have proper time to get everything in first-class shape for next season. I bought the play last year three weeks before I opened with it, and the night we opened I did not have but three weeks booked. It has been, therefore, a case of booking as I went along, which is not a satisfactory way to do. My time is in great shape for next year. The beauty of the play is that there are no star parts, but six or seven of equal strength. I am getting up some very elaborate scenery for next season. The company will be stronger even than it has been this season, and it may surprise a few people when I announce one or two of my special engagements. I am going with my wife to my mother's home at Holyoke, Mass., for a three weeks' rest, and shall then return to New York to get down to business."

MME. MURIO-CELLI'S MUSICAL.

A large company of music lovers gathered at Mme. Murio-Celli's residence, 18 Irving Place, last Friday night, to listen to the fine programme she had arranged in celebration of her birthday. She was assisted by the following pupils and artists: Adele Archer, Eva Sylva, M. Helen Howe, L. Haasy, Elise Fradgen, L. Houghton, and Eleonore Broadfoot, Victor Ciodlo, J. J. Racer, Edward O'Mahony, Innocente De Anna, Mme. Sacconi De Anna, Emma Schiltz, and Clementino Di Macchi. Eleonore Broadfoot has a contralto voice of remarkable power and sweetness, and under Madame Murio-Celli's tuition she has learned to use it, as was proved last night, with excellent effect. Adele Archer sang sweetly and looked charming. Helen Howe, L. Haasy and Eva Sylva also have sweet soprano voices. The singing abilities of Innocente De Anna, Edward O'Mahony and Victor Ciodlo are too well known to require further commendation. Clementino Di Macchi showed wonderful technical mastery of the piano, and Madame R. Sacconi De Anna, the well-known harpist, played with her usual success.

ACTORS' SOCIETY DISCIPLINES OFFENDERS.

The Board of Directors of the Actors' Society of America have taken final action in the matter of those members who were involved in the recent collapse of *Straight from the Heart* at the Academy of Music. Hugo Gerber, who was associated in the management, which is said to have misrepresented its financial status, was permanently suspended by the Society. George Paxton was fined \$10 and suspended conditionally. W. A. Whiticar, Edmund Collier, E. L. Walton, Samuel Edwards, and Mart E. Heisey were fined \$5 each. The discipline has been administered in accordance with the strict business principles of the Society, which forbid that members should continue to appear under managers whose irresponsibility is confessed and from whom no certain payments may be expected and to remind them that agreements by third parties to answer for the manager's debt must be made in writing to be valid. Emmett Corrigan has also been expelled from the Society upon satisfactory evidence that a member of his recent company went unremunerated and that Mr. Corrigan had knowingly piloted several plays.

ANY BUSBY MARRIED.

Amy Busby, who retired recently from the cast of *Secret Service*, and Eugene H. Lewis, a prominent lawyer and clubman of New York, were married last Friday at the Brick Presbyterian Church, Rochester, N. Y., by the Rev. Dr. Taylor. A few relatives and intimate friends of the bride witnessed the ceremony. Mr. and Mrs. Lewis will reside in this city.

ACTORS' FUND REMEMBERED.

The New York City Board of Estimate met last week to distribute the funds received in theatrical licenses and concert fees. As usual the Actors' Fund received nearly one-third of the entire amount, its share being \$13,000.

THE LAMBS' ANNUAL PUBLIC GAMBOLE.

There was a hot time at the Broadway last Friday. The annual ladies' reception and public gambole of the Lambs' Club was on the cards. The theatre was literally crowded from skylight to subcellar. Almost every player in town was there, and no man on earth ever dreamed of an audience more appreciative, more demonstrative, or more delightfully entertained. Stand leg-room was at a premium, and seats had offered all of 20 good dollars for boxes, and ordinary sittings brought much coin, all for the worthy purpose of furnishing the Lambs' new clubhouse. The programme was a thing of wonder and glory. It began with *The Secret of Gillette's Service*, "a low-down burlesque on a way-up play," by Lamb Clay M. Greene, presented with the following magnificently steller cast:

General Randolph, C. S. A.	Lamb Thomas Oberle
Arvidson	Lamb Cyril Scott
Willard Varney	Lamb Burr McIntosh
Lamb DeWolf Hopper	Lamb Joseph Holland
Henry DeWolf	Lamb E. L. Barrett
Osborne	Lamb Edwin W. Hoff
Edith Varney	Lamb E. D. Tyler
Caroline Willard	Lamb Alfred Hickman
The Army	Lamb James Barrows

The purpose of this bitter sarcasm was to repudiate the William Gillette school of acting which, it was set forth, depended solely upon smothering good figures, and not forgetting, under any circumstances, the one great thing—never to act. Joseph Holland burlesqued Mr. Gillette's *sang froid* with calm absurdity; E. D. Tyler and Alfred Hickman gave capital caricatures of Amy Busby and Odette Tyler; and James Barrows was altogether absurd as "the army."

Augusta Van Biese and Edouard Joré followed in a new Box and Cox sketch by Clay M. Greene, entitled *A Musical Discard*, which pleasantly introduced the charming "cello playing of one and the splendid piano accompaniments of the other.

Then came another burlesque, *The Worst Gentleman of Europe*, presented "with no regard for English history or M. A. Barnett," by Lamb Edward E. Kidder. This was by all odds the cleverest work of the day, written in the spirit of trust burlesque, and played with rare vocation by the following distinguished conspirators:

The Prince, George of Wales	Lamb DeWolf Hopper
The Peer, George Curzon	Lamb Edw. Morgan
The Peer, Lord Carlisle	Lamb G. W. Barnum
The Pope, Mr. Oldfield	Lamb William Morris
The Peer, Mrs. Oldfield	Lamb Samuel Reed
The Peer, Daphne	Lamb Willie Collier
The Peer, Mephisto	Lamb John Nicholas
The Page	Lamb Willie Tyler

DeWolf Hopper appeared in the costume worn by James K. Hackett in *The First Gentleman of Europe* and was as thoroughly ridiculous as only he can be. Willie Collier won second honors by his utterly absurd impersonation of the modest heroine; William Morris reproduced Felix Morris's performance with wonderful mimicry; and Edward Morgan played the same part in which he came forward at the Lyceum. The burlesque ended with a cake-walk *a la Williams and Walker*, and was followed by *A Christmas Carol*, a dainty sketch by Clay M. Greene, wherein E. M. Holland and Francis Carlyle acted with delightful skill and taste.

The great programme was brought to an uproarious conclusion by *The Great Theatrical Syndicate*, "a dramatic mosaic" by Lamb Edward Paulton, indicted by this thrilling galaxy of genius:

Charles Showman	Lamb Alfred Klein
Dan Showman	Lamb George Barnum
Al Payman	Lamb Walter Crum
Baldy	Lamb Willie Collier
E. M. Seiner	Lamb Digby Bell
Office Boy	Lamb Joseph Wheelock, Jr.
Mephisto	Lamb Edwin W. Hoff

THE BERRY SISTERS.

Maggie	Lamb Burr McIntosh
Lizzie	Lamb DeWolf Hopper
Ruby	Lamb William Morris
Pearl	Lamb Edward Paulton
The Bostonians	Lamb Barnabas, MacDonald and Cowles

The inner workings of the syndicate's office were shown up with fearful distinctness and relentless humor. Persons not in the combination were seen pleading vainly for a slice of its patronage, and the Bostonians as well as the Berry Sisters—four truly beautiful diffident creatures—were depicted clamoring for engagement. But the syndicate would have none of them. The "Berry Sisters" sang and were assailed from in front by volleys of catcalls, hisses and assorted fruit and articles of furniture, but even this pitiable plight failed to appeal to the dreadful syndicate, which in the end was consigned to the tender mercies of a cheery Mephisto with a convenient little portable inferno. The curtain fell upon a grand chorus, the melody of which was the *El Capitán* march and the words a general invitation to drop in at the Lambs' Club and "meet the boys."

It is said that the gambole netted quite \$3,000 for the Lambs' new home.

CHARLES FROHMAN AND THE ACADEMY.

Charles Frohman completed last week arrangements by which he has obtained control of most of the time at the Academy of Music for next season, and all of the season of '98 '99. Early in August William De Verna will produce at the Academy an elaborate spectacle called *Nature*, which is expected to excel his memorable old-time presentations, *All Baba at Niblo's*, and *The Twelve Temptations* at the Grand Opera House. This spectacle which, it is hoped, will run for some time, will be followed probably by the return engagement of *Secret Service*.

ALBANY'S BIG THEATRE.

John M. Davis and A. L. Voyer, to be known under the firm name of Voyer and Davis, have become exclusive managers of Harmanus Blecker Hall, Albany, the largest theatre in that city, and will play the best attractions. Voyer and Davis, both of whom have had experience as amusement managers, and stand well in business, will probably play light opera and high-class vaudeville in the big hall during the summer, and for the regular season will provide the best attractions obtainable.

GOSSIP OF THE TOWN.



Camille Seygard, who is here pictured, was born in Russia of French parents. She studied in Paris under various French masters. Her career began in 1888 in the Royal Covent Garden Theatre, London, where she made her debut as Zerlina in *Don Giovanni*. At the close of the season she was engaged at the Paris Opera Comique, where she sang in *Rossini's Barber de Seville*, *Mignon*, *Carmen* and other roles. From there she went to Athens, Cairo, and La Hays, in which places she appeared originally in *Masse's Werther*. Then followed a tour in Germany, during which she sang in Berlin, Leipzig, Hanover, Hamburg, and finally in Vienna, where she appeared chiefly as *Carmen*. In New York she appeared for the first time with Walter Damrosch's Symphony Society and with his company in *Carmen*, taking Miss Calvé's place in Boston, Cincinnati and St. Louis. She has a strong voice, and is endowed with marked dramatic power.

The engagement of Colonel Willard Stanton, of the Walter Opera company, and Miss Foote, of Newburg, N. Y., has been formally announced. Miss Foote is a popular and wealthy society lady.

The Benney children were much applauded for their charming music at the benefit performance for Holy Cross Church at the Brooklyn Bijou Theatre, March 14.

Lamb Starr, who has been playing *Caroline* with the Black Crook all season, has opened for a ten weeks' engagement at the Arch Street Theatre, Philadelphia, doing her specialties and playing principal parts in the burlesques.

Mamie Forbes, who has been winning great praise as *Gabriel* in *Evangelina*, a part which she played at short notice during the indisposition of Mae Baker who left the company at Columbus, O., has been engaged to play the part for the rest of the season.

George T. Nicholson, late general passenger agent of the "Santa Fe" system, has recently become general passenger agent of the "Prisco Line," St. Louis and San Francisco Railroad, which would indicate the intention of the latter line to make a strong push for passenger traffic. This is especially true of theatrical business, which, it is understood, the "Prisco" is offering every legitimate inducement to control in its territory.

Oscar P. Shanon's Players are commencing to play their return dates in the South, working northward. In the company are Joseph A. Kerr, Walter Fleming, Jackson Kariya, Eddie Bowers, Jay L. Packard, Queen Cope, Dorothy Regine, Edith Bowers, Ester Wallace, Fannie Gonzales and Sophie Alberts; Thomas G. Leath, manager; Charles W. Curtice, treasurer; James Willard, musical director; W. O. Cox, advance agent.

Dave B. Lewis's Uncle Josh Spruceby is now in Wisconsin after thirty weeks in the West and South. The company numbers thirty-five people, including two brass bands and an orchestra of twelve. Dave B. Lewis is sole owner and manager of this play which is now in its sixth successful year. Next season has been booked almost solid and an entire new outfit of scenery and printing will be secured. S. S. Walters is still business manager of the attraction.

Jule Kusell, manager of Matt Kusell, has engaged for next season Preston Reed, Mark Robbins, Carrie Hill, Ella May, Fanny Gertrude, and Hodkins and Leath. Matt Kusell, now with Uncle Josh Spruceby, has been presented with a handsome diamond plu from Manager D. B. Lewis.

The music of *Ines Mendo*, a new opera by Baron Erlanger, will probably be in the repertoire of the Covent Garden Theatre for the coming season. Madame Emma Eames has been invited to originate the title role, and the score and libretto have been sent to her for her decision. The action of the opera has been placed at Monclar, a Gallician village, and the period is 1640.

The business done by Kismet in the West has not come up to expectations. Were it not for the fact that the contracts of the company are for fourteen weeks, Kismet's season would be closed. As it is, the tour will be continued in New England until the middle of April.

It is rumored that Chuck Connors, of the Bowery, will, next season, join the ranks of the stars in a blood-curdling melodrama.

Eugene Wellington, manager of Hogan's Alley, has bought a half interest in J. W. Isham's Octoroon and Oriental America, and will take these companies of colored people to Europe next season.

Harry T. MacConnell, who has been stage-manager of *Cuba's Vow*, retired from the company at the conclusion of the Brooklyn engagement.

Harry Doel Parker, William A. Brady's efficient manager of bookings, was last week at Providence, R. I., with Under the Polar Star.

Frank Opperman has been engaged by William Barry to originate the part of Bob Meek in John Bradley's *Money*.

THE MIRROR wishes the address of Pauline Markham.

Faurot's, Lima, O. Address H. G. Hyde for time after May 1. Improvements throughout.\*



## TELEGRAPHIC NEWS

CHICAGO.

A Surfeit of Opera Followed by Prominent Players—"Biff" Hall's Chronicle.

(Special to The Mirror.)

CHICAGO, March 22.

We have had a surfeit of opera during the past two months, and now the singers are leaving us in swarms. The grand opera warblers packed up and flew away yesterday after four weeks at the Auditorium. The final week was the best, the popular prices demonstrating what the people want, and Friday night Calve sang Carmen to the capacity of the great house. On the whole, I think the syndicate "broke even." Artistically it was by far the best season of grand opera we have ever had. Madame Calve will remain in the country a few weeks to sing at forty concerts for "\$2,000 per." I wish I could cash notes at that rate.

Mr. Willard is doing the business of the town at Hensley's, and The Regent's Comedy has made such a hit that it is good for the coming three weeks. There was another great house to night. Mr. Willard will be followed April 12 by John Hare, who will give A Pair of Spectacles, Cato, and When George the Fourth Was King. Willard will revive The Professor's Love Story during his last week.

Never Again, with the original Garrick cast, comes to Hensley's for a run in June. The time at this house is booked solid to the Spring of 1898 by Manager Powers, who has the best.

Well, the big light is a matter of history, and I'm glad of it. All I can say is to echo the sentiment of the late Edwin Booth, expressed when he heard that Corbett had whipped Sullivan: "Thank God; the championship has not gone out of the profession!" My only regret at the result of the recent battle is for Billy Brady, than whom a better fellow never lived. I don't admire fighters.

Shamus O'Brien left McVicker's Saturday night, and last evening Joe Arthur's latest, The Cherry Pickers, opened to a big house. It is a stirring melodrama, and is presented by a fine company, including Ralph Delmore, William Harcourt, Edward Poland, Jennie Satterlee, and Rosella Knott.

The March dinner of the Forty Club will take place at the Wellington on the 26th. Mr. Willard will be the guest of honor.

Camille D'Arville and Richard Carroll have left us with Elmer, and at the Great Northern last night John Henshaw and May Ten Brock entertained a large audience with their new farce, Dudge at the French Ball. Frank David and William Haldell are with the company, which is an excellent one.

Manager David Henderson is to be tendered a gigantic testimonial at McVicker's next Thursday afternoon. It will be given under the auspices of the Chicago Press Club, and will be participated in by Mr. Willard, The Cherry Pickers company, the Brian Bazu company, John E. Henshaw, John Kennell, Lew Deckerder, Camille D'Arville, clever little May Marlin, Yvette Violette, and many others. No one deserves more at the hands of the Chicago public than does David, and the indications are for a packed house.

Little Miss Chicago, which has been drawing so well at the Gaiety, will be replaced next Thursday evening by a new burlesque, A Western Megillah, written by John D. Gilbert and Warren F. Hill. Manager Clifford is making great preparations for it.

Manager Henderson, by the way, will revive his old Chicago Opera House burlesques at McVicker's this summer, beginning with The Crystal Slipper.

John Haggarty writes me that he lost his Cuban whiskers on the prize fight, and will soon pay the bet. Manager Rosenbaum won them, and will now have a Sunday bit.

Peter F. Dalley had two big houses at the Alhambra yesterday, in A Good Thing, while over at the Lincoln Katie Knappett appeared in The Waifs of New York. She will be followed next week by the old Chicago favorite, Charles Gardner.

Kerry Meagher is here, arranging for the tour of the Ringling Brothers, whose contracts he will make during the summer.

Brian Soru, which has made such a good impression at the Columbia, remains during the coming week. It will be followed next week by In Gay New York, which comes for a return engagement.

An early booking at the Columbia is the Daly success, The Galska, which will be presented by a company headed by Dorothy Morton.

It is reported here that John E. McWade, the barytone, has gone to Europe as manager of King, the mind reader.

L. S. Palmer has discovered for the soubrette album the names of Butterfly and Mayflower Beauty, of the Bansey Children.

Lothi Netherdale has purchased The Cherry Pickers for production in London this summer. Harry Alward circulated a paragraph to this effect and was surprised to read that the gentle Louis was to take "the Cherry Sisters" to London.

Low Newcomb, Witmark's Chicago manager, has received the following from St. Louis: "Please send me Professional Copy's of the latest Comic Song's as I expect to go back to the Theatrical Business but very much against my deceased Husband's wishes, and Oblige." Mr. Newcomb has also discovered Christy Christy, an ingenue, also Violetta Pruyne and Astrella Vyse, plain soubrettes.

Richard Mansfield opens an engagement at the Grand Opera House next week. It seems strange to have that popular theatre dark for two weeks, but it is better than "a frost."

Mrs. Hall is spending a couple of weeks in New York city, the guest of her sister, Ada Somers McWade.

A funny farce called The Three Hats is being presented by the stock company at Hopkins' this week.

Comedian Weinberg, author of "Girl Wanted" and other popular songs, and comedian of Hopkins' St. Louis stock company, passed through here the other day for Milwaukee, whither he went to bury his mother.

Colonel Robert Arthur, an old Chicagoan, was here last week with A Trip to Chinatown, at the Lincoln. He was the guest of Dr. F. G. Stanley. "The Three Sisters Hawthorne" mail me their hanger from The Strand, London, marking it "Important!" I don't know the dear girls, but it is important, I true.

Harry Cane, of the Willard company, is staying at The Leland, and on Thursday one of the colored waiters approached him and said: "I hear you have got a great show this week, I would like to go and see it, I have never seen a good dog show!" On Mr. Cane explaining he was not connected with the dog show, the waiter said, "Is a dog show a place where they give the prize to the biggest dog?" "Biff" HALL.

WASHINGTON.

The Theatres of the Capital—Good Business and Excellent Bills—News.

(Special to The Mirror.)

WASHINGTON, March 22.

Wilton Lockaye found a crowded attendance of home friends and admirers at the New National Theatre to-night, to welcome him on his opening in Charles Kline's strong play, Dr. Belgrave. The performance was universally praised, and in the title role the star gave a most praiseworthy portrayal. Marie Walworth met with a cordial reception, and the veteran, C. W. Couldock, was well remembered. Alice Evans, Grace Mae Lambkin, Forrest Robinson, Byron Douglas, Joseph Allen, J. W. Rennie, and Edwin Wallace, were prominent in the cast. The play was effectively staged. Thomas Q. Seabrooke follows.

Victorian Sardou's spiritualistic drama, Spiritism, drew a first-class audience to the Lafayette Square Opera House. The presentation by Charles Frohman's talented combination of players was of a high standard, and Maurice Barrymore, Virginia Harned, J. H. Gilmore, Margaret Robinson, Theodore Roberts, Olive Oliver, William F. Owen, Blanche Burton, Charles Harbury and Louise Brooks were warmly praised for their efforts. E. H. Sothern in An Enemy to the King comes next.

The romantic Irish opera, Shamus O'Brien, opened at the Columbia Theatre to a large and appreciative audience. The production is a most pleasing one and the different parts are excellently sung and acted by Dennis O'Sullivan, Joseph O'Mara, Reginald Roberts, A. G. Cunningham, Walter Leland, Lucy Carr Shaw, Annie Roberts, and Augusta Schiller. To-morrow night (Tuesday) there will be no operatic performance, the Boston Symphony Orchestra occupying the theatre for the fifth and last concert of the series and the house is already sold out. Ben Davies will be the soloist of the occasion. Henry Miller in Heartsease will be the next attraction.

Frank Bush, the dialectician and mimic, in the uproariously funny farce-comedy, Girl Wanted, opened to a large audience at the Academy of Music. Mr. Bush's character changes were successfully given and his songs were repeatedly encored. An excellent working company assisted in the fun making. In Missouri follows.

Thomas E. Shea, a talented and capable actor, not well-known here, opened to a crowded house in The Man-o-War-man at the Grand Opera House. The play was well received and Mr. Shea scored a big personal hit. The support was in every way creditable. Saturday night Mr. Shea will appear in the dual role of Dr. Jekyll and Mr. Hyde. Saved from the Sea comes next.

Uncle Tom's Cabin is the drawing card at Whitwell's Bijou Family Theatre, and a large week's business for this cosy playhouse is assured. The matinee and night performances to-day turned people away.

Sam T. Jack's Adamant Eden Burlesque company opened to a large and well-pleased audience at Kernan's Lyceum Theatre. Irvin Brothers' Burlesquers played the largest regular engagement ever played at this house during the past week, selling the house out at every performance previous to the curtain rising—a first-class show and the billing of an exact reproduction of the Harrison Sisters' act being the cause. Hopkins' Trans-Oceanics come next.

The Biograph continues at Willard's Hall under the direction of Jay F. Durham who has taken Whiting Allen's place as manager and lecturer. Mr. Allen's retirement was due to his yearly engagement with Buffalo Bill's Wild West. Different scenes of President McKinley's inaugural ceremonies were displayed for the first time to-day.

Wilton Lockaye's opening in Dr. Belgrave has been carefully cared for by Joseph M. Kenny and an excellent advance heralding has been the result.

A matinee concert will be given at the Columbia Theatre Wednesday afternoon for the benefit of the Homeopathic Hospital, under society auspices. The attraction will be the Boston Instrumental Club, which comprises twelve of the most efficient members of the Boston Symphony Orchestra.

W. J. Fielding, business manager of the Span of Life, will again be associated in the management of the Empire Music Hall at Atlantic City, N. J., this summer.

Gertrude Homan, of the Miss Francis of Yale company, is the possessor of a gold medal which she prizes very highly. The medal was presented to her several seasons ago by Washing-

# AMERICAN THEATRE

Commencing Monday, March 29.

## MR. CLAY CLEMENT

As Baron Hohenstauffen in THE NEW DOMINION.

Management IRA J. LA MOTTE

ton Lodge, No. 7, Theatrical Mechanics' Association when, as Little Gertie Homan, the child actress in The Beggar, she appeared at a benefit performance in aid of the lodge.

John W. Hatchman, of the old-time Hatchman family of singers, was a noticeable figure here during the past week. He was a professional singer more than sixty years ago and has still a ringing voice. During the war he lived in Washington and, with his brothers, sang inspiring songs to the soldiers in the camps surrounding the city.

Summer opera will be given at the Columbia by the Paul Stauderoff Opera company. The season, to last eight weeks or longer, will open May 10. Only the modern light opera will be put on and each will be given a complete production.

Manager Robert M. Whitwell, of the Bijou, and Manager Rance, of the Georgia Minstrels, gave a free matinee, last Friday afternoon, to the newboys of the city. It is quite needless to add there was hardly breathing space.

The Gelsenberger, in connection with his management and direction of Creston Circha, has two vaudeville shows on the road, the French Folly company and the Wood Sisters' Baroque company.

Joseph M. Kenny, Wilton Lockaye's manager, and Randolph Repley, of the National Theatre, are negotiating for the lease of a nearby summer resort, where they expect to run comic opera and vaudeville during the summer months.

Daniel Frohman's Lyceum Theatre Stock company will be seen here April 26 for a week, presenting The First Gentleman of Europe and The Mayflower.

J. B. Shaw is the efficient advance representative for Cordery and Duff's Irish Opera company in Shamus O'Brien.

Max Bruch's oratorio of Armistice will be given by the Choral Society, May 4, 5 at Congregational Church instead of "Masses" as at first proposed.

JOHN T. WARREN.

BOSTON.

Notable Attractions at the Hub—Sensational Chat of the Theatres.

(Special to The Mirror.)

BOSTON, March 22.

Three houses make no change in bill to-night, but the newcomers are all of them of special interest, and promise a successful week.

Fresh from his trip to the antipodes, Nat C. Goodwin opened his annual engagement at the Hollis Street, which is limited to a fortnight this year. The house was crowded to night, and Boston's Nat received a splendid greeting. It was a pleasure to see Marie Elliot under such favorable surroundings, and she gave capital support to the star in Mrs. Ryley's new and best play, An American Citizen.

Jessie Busley and Minnie Dupree are back in Boston again, and it is safe to predict that the season which was interrupted at its height at the Museum last Fall will be continued in equal success at the Tremont. The change in cast for the Two Little Vagrants is in the matter of leading lady, and Amelia Bingham trades in the footsteps of Mary Hampton and Annie Irish.

Joseph Grimmer and Phoebe Davies were late comers to win Boston popularity, but since they have established themselves as favorites their return engagements have been always welcome. At the Columbia to-night Humanity was revived with a strong cast and the house was well filled with an enthusiastic audience.

Tannhauser lasted one week at the Castle Square and it was replaced to-night by a production of Carmen. The chief success of the Wagnerian presentation was made by Clara Lane, whose Elisabeth was truly charming and was well worthy of a place in one of the high-priced operatic organizations. Miss Lane has done capital work this season and her conscientious pains made her Elisabeth one long to be remembered.

Darkest Russia is the attraction of this week at the Bowdoin Square, Selma Herman again appearing in her original character here. In my dispatch last week I predicted that Adah Richmond would return to the stage, and that proves to be the case. The company is now in rehearsal at the Bowdoin Square, and she will face the footlights again in one of her earliest and best successes, The Colleen Bawn, on Thursday.

William Gillette has achieved a genuine triumph in Secret Service at the Museum. It has been a long time since that house has waxed more enthusiastic than it has over the army scenes of this great play, and his performance of the truly heroic spy is an admirable one.

A Stranger in New York has made himself at home in Boston, and Hoyt's latest comedy has settled down for a long run at the Park. I won't say that I think this piece is the best that Hoyt has ever written, but it is a wonderfully clever work, and deserves its popularity. Harry Coner is exceedingly droll as the stranger, while Marie Jansen is a dream to the æsthetic eye when she appears in the French ball costume in the second act. There are others, and the crushed strawberry symmetricals of Nellie Butler divide honors with those of olive green worn by Miss Jansen.

This is the last week of Jack and the Beanstalk at the Boston, and in Old Kentucky follows. As

Laura Bart is now in the company, Bostonians will see this melodrama as it was originally presented in this city.

Several regular theatregoers paid their compliments to William McBride last week, and identified him as the pickpocket who relieved them of their valuables at various places of amusement in this city.

Sunday concerts are before the Legislature again, and it is proposed to amend the law of 1885 in regard to entertainments on the Lord's Day. The bill inserts the words "appropriate to the Lord's Day, given with the express consent of the Board of Police or other police authority of the city or town." At the hearing last week Officer Charles W. Searle, who has prosecuted most of the cases, told of his prosecution of Eugene Tompkins, who was convicted of giving an improper entertainment on the Lord's Day, and also said that efforts to prosecute entertainments at the Palace and Columbia theatres failed, for it was claimed that they were for the benefit of some Hebrew charitable organization.

John Malloy of the Hollis Street orchestra, who has ordinarily conducted the organization at fashionable resorts, has agreed to direct The Walking Delegate at the Tremont this summer. Thomas Clifford is one of the latest engagements of the company and will play the part of Barnabas Rook, a missionary.

Steve Rodin was advertised to sell newspapers for the Red Cross Bureau of the Traveler last week, but in Philadelphia he broke one of the small bones in his arm while diving from the bridge and he could not fulfil his promise.

For the third time the manager and actors of the Chinese theatre on Beach Street have been brought before the court charged with giving theatrical performances in violation of the Sabbath law. The first two cases were brought against the proprietors, but in each case resulted in acquittal on the ground of insufficient evidence. The third complaint was made against the actors themselves, and fourteen of them were arrested. Each of the actors was fined \$10. They have appealed.

William Gillette is to give a monologue at Henry Woodruff's matinee on Thursday.

Professor Henry L. Southwick made an emphatic success in his week of classic plays at the Tremont. His performance of Hamlet was an admirable one, and in Richard III. and Othello he made almost equal success. Mrs. Jessie Eldridge Southwick was seen to the best advantage in The Merchant of Venice, in which she was unusually good.

Boston is to be without its free theatre performance this season, judging by the absence of any announcement of the performances which were to be arranged by Atherton Brownell. The scheme was an ambitious one, but I fear that the response was not sufficient to guarantee anyone to carry it out.

Judge Morton has the Stetson will case under consideration, and it remains to be seen whether he recognizes Adah Richmond as the widow or not. The last day of the exciting hearing was decidedly in Miss Richmond's interest, and a number of witnesses were heard in rebuttal. One of John Stetson's servants testified that Kate Stokes was not present at the time when the marriage with Mr. Stetson was reported to have taken place. E. N. Catlin, leader of the orchestra of the Tremont, told about the dinner in celebration of the Stetson-Richmond dinner in Providence, and said that the dead manager had asked him to propose the toast to the health of Mr. and Mrs. Stetson. William B. De Beer, a variety performer, told about being on the stage of the Howard at rehearsal and talking with Miss Richmond; they laughed together, which enraged Stetson, and he rushed over and smashed him in the face, crying out, "I don't allow any man to get fresh with my wife." James Collins, of New York, said that he was in New Orleans at the time of the alleged marriage with John Stout. He said that he never heard of such a thing; that Miss Richmond had never been called Mrs. Stout or Mrs. Schaeffer. He also testified to Mr. Stetson's introducing him to Miss Richmond as his wife. But by far the most interesting of the day was the principal herself. She declared emphatically that she was never married to Joseph Ammerman, and that she had never passed under the name of Mrs. Ammerman. She also was positive that no marriage ceremony had been performed between herself and John Stout. She said that at one time Bob Hart asked her to go through the ceremony with Mr. Stout, but she did not do so, and had never seen him since 1870. She told about seeing John Stetson in 1895 at the Park in this city, and Mr. Stetson told her how much money he was losing, etc. "I told him of the stories that I had heard concerning Kate Stokes. He said that there was nothing in it. I asked about my settlement, and he replied 'Never mind about that; I've lost so much money on the Globe Theatre fire. I'll look out for you.' She said she had seen him frequently after that, and had been to get him to go to a doctor, but he was busy building the Savoy Hotel, and he never went.

Mildred Aldrich is a personal friend of Rhés, and is authority for the statement that that actress has written her reminiscences, which will soon appear on the bookshelves. It should be a welcome volume.

Who would not be detained prisoner if one could have a chance of being taken on a theatre party to Keith's as the crew of the Herbert



Feller was last week. They are being kept in custody till the Brown case is finally settled.

W. O. Johnson, of Chelsea, has just completed a sketch entitled *On Duty*. It is to be played by Robert Evans, Madame Baratta, and her daughter, Minnie Gibbs.

Marion H. Brainer is back in Boston after a visit to Washington and New York. She tells me that the finest thing in the metropolis is Mrs. Pike's presentation of *Tom*. She saw it twice and is wonderfully enthusiastic over the star and the play.

You wouldn't believe it, but it is a fact that the programme at the Tremont last week declared that Richelieu was by Shakespeare.

Max Hirschfeld's new opera will be produced at the Castle Square on Easter Monday. The book is by Fred Dixon and the piece is in a prologue and two acts. *Au Claire de la Lune* forms a prominent theme throughout the opera. Kind regards to Trilby. Swedish please write.

I notice that Georgia Caine is being featured in the announcements of the return of *Lost, Strayed or Stolen* to the Boston.

Fred Lonnar and Josie Sadler have been engaged for the Rich and Harris All-Star Comedy company *The Good Mr. Best*.

Katherine Rober is going to play a long season at the New Grand.

Howard Gould's friends are going down to Lynn to see him when he plays there in *The Prisoner of Zenda*.

John Schofield has left Boston so as to attend the first production of *L'Arlésienne*, but will return to arrange all preliminaries for the opera season.

Mrs. E. G. Sutherland and Mrs. Emma Sheridan Fry collaborated with Captain Charles King in writing *Fort Froyne*, which has been selected for the benefit of the Actors' Society at the Broadway Theatre May 7. Captain King wrote his novel of that name from the play.

Charles Fruman is in town to-day to attend the performance of *Secret Service* and see that everything was in readiness for the English trip.

Val attempts were made in the Legislature to-day to get passed a law prohibiting a kinetoscope exhibition of the Corbett-Fitzsimmons fight. The bill was lost, 91 to 73.

Word received from London to-day announces the marriage of Louise Baldwin to Alberto Radegger. She was the wife of Leland Powers, and one of the best known soprano in Boston. Powers got a divorce. The bridegroom is sixty-three.

The Boston Elks have elected Ambrose Hanson, Exalted Ruler; Charles A. Kelley, Esteemed Leading Knight; Arthur W. Downes, Esteemed Loyal Knight; Allen Lowe, Lecturing Knight; George M. Hooser, Secretary; Joseph L. White, Treasurer; George A. Morse, Tyler; F. E. Atteaux, Trustee for three years.

Nellie Lynch has made a tremendous hit as Little Miss Muffet and has caught the boys of the town with her fainting act. JAY BENTON.

#### PHILADELPHIA.

The Season to Close Early—John Hare, William Russell, Sol Smith Russell—Notes.

(Special to The Mirror.)

PHILADELPHIA, March 22.

Business has not improved, and from present appearances, what with the approach of Spring, the bicycle fever in the Quaker City, and the trouble to obtain first-class offerings, the managers of our legitimate theatres will probably be forced to close their seasons this year earlier than usual.

At Gay Coney Island, with Mathews and Bulger, will close their season in this city March 27. Peter F. Dalley will also close here on April 3.

John Hare, with his London company, for a second and last week at the Broad Street Theatre produced for the first time in this city Plumer's comedy, *The Hobby Horse*, which pleased the better class of theatregoers, but failed to attract patronage to the balance of the house. Creston Clarke, supported by Adelaide Prince, will open here on 29 for a two weeks' stay with his new production, *The Last of His Race*. The Lyceum stock company is booked for two weeks April 19, and will present *The First Gentleman of Europe* and *The Wayflower*.

The Heart of Maryland, with Mrs. Leslie Carter, in this week giving its farewell performance in the Quaker City, and will play in Newark, Brooklyn, and in the Grand Opera House, New York, during the week of April 26, which closes the season. Next year the tour will be confined to the Western cities. My old friend, Fred Du Bois, is looking after the interests of *The Heart of Maryland*, and is very popular with the press and the profession. Opening March 29 for three weeks, the romantic Irish opera, *Shamus O'Brien*, will be given, and followed April 19 by *The Mysterious Mr. Bugle*.

Lillian Russell in *An American Beauty* at the Chestnut Street Opera House opened to-night to a splendid house. Miss Russell makes a grand display and the new opera presents many opportunities for fine effects. *The Old Homestead* will follow on March 29, *Heartsease* April 5 for two weeks, *Mask and Wig Club*, with their new burlesque, *Very Little Red Riding Hood* April 19, week.

The old-time minstrel and negro comedian, Frank Moran, is at the German Hospital in this city suffering from bronchitis.

The annual engagement of Sol Smith Russell, this time with a new play, is a genuine pleasure to the many friends of this popular comedian and of his manager, Fred Berger. The Walnut Street Theatre had a large audience this evening to witness *A Bachelor's Romance*, which was excellently rendered by a good supporting company. The prospects for the balance of the week are for a profitable two weeks' engagement. *The Lady Slavey* will follow on April 5.

Roland Reed plays his second engagement this season at the Park Theatre, presenting *The Politician* for three nights, closing the week with

*The Wrong Mr. Wright*. The star is a big local favorite, this city being his home. Kismet, with Camille D'Arville and Richard F. Carroll, will come on March 29; *Nat Goodwin* April 5, two weeks.

The Castle Square Opera company sang *Mignon* at the Grand Opera House last week. The singing of Anna Lichter in the role of Feina produced much enthusiasm. Miss Lichter, during the latter part of the week, became ill, and her role was sung by Miss Natsila. This week *Sold Pasha* is revived, with the two comedians, William Wolff and Oscar Girard, in their great hits. *Die Fledermaus* is in rehearsal for the week of March 29. *Princess Bonnie* will be given April 6 by permission of Willard Spencer. The house continues packed at every performance.

Amy Lee in *All the Comforts of Home* is at the Girard Avenue Theatre. The revival of this play, due to its immense success several weeks ago, proves the wisdom of the management, as the house is crowded, and everybody pleased with the new songs and dances by Amy Lee, Mabel Clarke, and Edwin Holt, aided by the strong stock organization. The advance sales guarantee a big week's business. For the coming week, stock in Blue Jeans.

The Vitascope of the Fitzsimmons-Corbett fight has been engaged for the entire Summer at Willow Grove.

Souza's Band will give concerts at the Academy of Music on April 9, and at a matinee and evening performance on April 10.

Gilman's Auditorium presents a pretty sight this evening with *At Gay Coney Island*, in which beauty, novelty and many specialty features form an attraction which is received with much applause. Peter F. Dalley in *A Good Thing* is booked here for the week of March 29, in place of Weber and Fields's *Own* company which has closed its season.

National Theatre is giving a play by J. J. McClintock, called *Cuba's Vow*, which is in four acts. It is fairly produced, and is intended to attract the sympathies of the Cuban followers. *The Span of Life* will come on March 29. Charles E. Hanesy's *The Electrician* on April 5.

Edward Harrison is at the People's Theatre this week with his famous *Old Lavender*, introducing all the original music, scenery, and effects, it being his first appearance in the Kensington district. Mr. Harrison received quite an ovation. For the coming week, *A Boy Wanted*. Week of April 5 *The Sporting Duchess*, with original cast.

*The Wages of Sin* at Forepaugh's Theatre opened to fine business. Herbert Carr, Miron Leffingwell, Al Roberts, John E. Martin, and Florence Roberts were specials in the cast, and were well received. By permission of Augustin Daly, *Under the Gaslight* will be given for week of March 29.

*The Boy Tramp*, with Augustin Neville and Madame Neville, aided by a fair company, hold the week at the Standard Theatre. Special attention is given the scenic effects, and Neville in the title role displays excellent judgment. For the coming week, *Si Plunkard*, with the Rube musicians and street band.

The Gelsha company that has been playing here for three weeks started on a special train yesterday morning for Montreal. Mabel Gilman, the pretty and youthful prima donna and understudy for both Dorothy Morton and Violet Lloyd, has left the company and joined Daly's New York Gelsha company. Miss Linda Da Costa has taken Mabel Gilman's place in the traveling company, and is capable of playing the understudy as well as Mabel Gilman.

Dumont's Minstrels continue in all their glory at the Eleventh Street Opera House with last week's programme, and Black Brownies in *Shadowland* are added to the many features.

Walter Damrosch, with his New York Symphony Orchestra of fifty, under contract to play this Summer at Willow Grove, receives \$2,200 a week from the Union Traction company.

The Boston Symphony Concert is the attraction to-night at the Academy of Music. This is the fifth and last concert. The house, as usual, is playing to capacity.

At Piney Ridge, now playing in New York, has been booked at the Walnut Street Theatre for an April date.

The management of the Castle Square Opera company is contemplating the organization of two new separate and distinct companies for a grand and comic opera, to play a Summer season in two of our prominent cities. Full particulars will be given next week.

S. FERNBERGER.

#### CINCINNATI.

Frederick Warde—Popular Prices at the Walnut—Grand Opera for Ten Cents—Gossip.

(Special to The Mirror.)

CINCINNATI, March 22.

Frederick Warde opened at the Grand to-night in *King Lear* before a good house. Mr. Warde is the first actor to appear at the Grand in Shakespearean roles this season, and much pleasure was created by his advent. His repertoire embraces *Richard III.*, *Damon and Pythias*, *Henry IV.*, and *The Merchant of Venice*. The latter will be given on Wednesday afternoon at popular prices. Francis Wilson will follow in *Half a King*.

The first performance at the Walnut under the regime of popular prices occurred yesterday afternoon, when Emily Bancker began an engagement in *A Divorce Cure*. She is supported by Raymond Capp, Harry Bensford, and Mary Basil Tracy. The audience was of good proportions and must have convinced Manager Havlin that his new move was a popular one. For the evening the highest priced seats are seventy five cents, and for matinees fifty cents is the maximum. *The Fatal Card* is underlined.

In addition to the second week of the Biograph the Pike has Joseph Wheelock and Helen Lowell in a comedietta, their first appearance

in vaudeville, and Lillian Burkhardt and Forest Flood in *Dropping a Hint*. Phyllis Rankin gives some excellent imitations of Anna Held, and the balance of the bill is good. The audiences continue to be of the best.

At the Fountain Rice and Barton's Big Gaiety company began a prosperous week Sunday afternoon in the nautical show-ditty called *A Trip to Boston*. There are several splendid performers in the company.

Harry Williams's play, *A Bowery Girl*, is the attraction at Henck's. There is an abundance of East-side life in the drama, and, of course, the Bowery figures prominently.

Susie Kirwin and her opera company are in their second week at Robinson's. The Quern's *Lace Handkerchief*, *The Bohemian Girl*, *Mignon*, and *The Two Vagabonds* are the operas on the bill. On Wednesday and Friday afternoons the price of admission will be only ten cents to all parts of the theatre.

The sale of season tickets for the Metropolitan Opera company which opens here at Springer Hall, March 29, has been going on for a week, and has been most satisfactory. The sale of single seats commenced to-day. Calvé and the De Reszans are to be the stars, and the repertoire comprises *Carmen*, *Siegfried*, *Faust*, *Aida*, and *Lohengrin*.

Roland Reed and company passed through Cincinnati 14.

Manager Hunt, of Pike's, has just returned from New York, where he was interested in organizing a fifteen weeks' circuit of vaudeville houses of which the Pike is to be one.

Eddie Foy has been engaged to appear at the Ludlow Lagoon the coming Summer.

Miss Merton, of the sketch team of Stinson and Merton, performing at the Pike last week, was taken suddenly ill Tuesday night, and was unable to go on for several performances.

WILLIAM SAMPSON.

#### BALTIMORE.

Mrs. Hoyt Returns to the Monumental City—Other Attractions—Gossip.

(Special to The Mirror.)

BALTIMORE, March 22.

Caroline Mabel Hoyt, wife of the popular playwright, and in herself a charming and graceful actress, returns to Ford's Grand Opera House for a second visit this season, appearing this evening in *A Contented Woman* to a large and appreciative house. Mrs. Hoyt is equally as fascinating as when with us but a few weeks ago. Next week, Robert B. Mantell, assisted by Charlotte Behrens, will present for the first time here a new romance entitled *A Gentleman from Gascony*.

This is souvenir night at the Academy of Music, and every lady present received a German silver cut-throat thimble, in addition to enjoying a good laugh and shedding a quiet tear over the humor and pathos of *The Old Homestead*. This wholesome picture of certain phases of American life is attractive alike to the young and the old. We see it over and over again, but there is always something new, some pleasant idea to take home with us that we had not caught the last time. The company is an excellent one, and is made up in part of the following well-known players: Archie Boyd, Will M. Cressy, Charles H. Clark, J. L. Morgan, Marie Kimball, Fred Clark, Blanche Duque, Walter Buhler, Lillian Stone, Katherine Miller, Ella Hill, Ida Stember, Fred Croft, W. H. Maxwell, R. E. Rogers, E. T. Gorman, and C. M. Richardson. A special scale of prices prevails for *The Old Homestead*, no seat being over a dollar. This of itself tends to make it popular.

Probably none of the sensational dramas of the day are more realistic and thrilling than *The Span of Life*, which opened for a week's run at the Holiday Street Theatre to-night. It is presented by a competent company with appropriate scenery, and all accessories necessary to produce the desired effect. It will be followed by *Charley's Aunt*.

Next week Jack and the Beanstalk is specially billed for the Academy of Music. It will be produced on a sumptuous scale, and big business is anticipated. This being the home of the bright young composer of the score, our people should take a peculiar interest in the engagement.

Otis Harlan captured his audiences last week as usual. His *Hot Stuff in A Black Sheep* is as piquant and as funny as it is bright.

HAROLD RUTLEDGE.

#### ST. LOUIS.

Attractions in the Missouri Metropolis—News

Notes of Interest.

(Special to The Mirror.)

ST. LOUIS, March 22.

A big audience attended the opening performance of Nellie McHenry's *A Night in New York* last evening at the Fourteenth Street Theatre. To-night Charles A. Stark, the assistant treasurer of the house, is taking a benefit.

Magician Kellar drew a fine audience last night, when he opened his engagement at the Olympic Theatre. He was assisted by his wife. Margaret Mather opened at the Century Theatre to-night in Shakespeare's *Cymbeline* before a large audience. Miss Mather gave a fine impersonation of Imogen. The performance was enthusiastically received.

*The Fatal Card* was the attraction at Havlin's yesterday, commencing with the matinee, and two big audiences were present.

Hopkins's Grand Opera House played to its customary Sunday audience yesterday. Shenandoah was performed by the stock company in a highly satisfactory manner.

The members of the Minneapolis Elks were given a benefit last Saturday night at the Fourteenth Street Theatre by Manager George McManus and the members of the Nancy Hanks company.

The stockholders of the St. Louis Exposition on Thursday last voted on the proposition to issue \$150,000 of bonds with which to build the proposed coliseum. It was carried almost unanimously. It is thought that the coliseum will be completed by Sept. 1.

Charles Van Studdiford, a well-known real estate man of this city, announces that after Lent he will be married to Gracie Quive, of the Bostonians. The young lady resigned from the organization last week in Chicago.

Next season Nellie Rosebud will go out as a star in a new comedy under the management of Ollie Hagan, of the Hagan.

Gus Weinberg, the comedian of Hopkins's Grand Opera House Stock company, returned last Saturday from Milwaukee, whither he was called a couple of weeks ago to be at the bedside of his mother, who died week before last.

Jessie Richmond, a St. Louis girl, left last week to join the Princess' Theatre company at Jacksonville, where she will assume soubrette roles.

The South Before the War company disbanded here a week ago last Saturday after the week's engagement at the Standard. The company was practically disbanded two weeks ago, but Manager Butler brought them up at his own risk to fill the date at the Standard.

The Metropolitan Opera company commenced four nights of opera at the Exposition Music Hall to-night. The opening opera is *Faust*. A good audience is in attendance to-night.

News was received here Saturday of the death at Springfield, Ill., of William M. Gleim, better known as "Billy" Gleim, of heart disease.

W. C. HOWLAND.

#### THE TABERS TO STAR SEPARATELY.

If present arrangements are carried out, Julia Marlowe and Robert Taber will appear next season as separate stars, each at the head of a distinct company. This move, or something leading to it, has been long in contemplation, and the receipt by Mr. Taber a few days ago of a new play particularly adapted to himself for starring purposes led to a decision in the matter.

Theodore Bromley, manager for the present tour of Mr. and Mrs. Taber, said to a *Mirror* representative yesterday: "The step is one that will be taken, after much consideration, purely for business reasons and it has not of course, the slightest bearing upon the domestic relations of Mr. and Mrs. Taber. Ever since they began their career as dual stars they have felt that a change was needed. Mrs. Taber, as will be recalled, altered her stage name last year from Julia Marlowe Taber to simple Julia Marlowe, whereby she had been known before her marriage, and the stars were announced as 'Julia Marlowe and Robert Taber.'

"But it has been plain to see that the name of each has detracted somewhat from the drawing power of the other, public attention seems to have been divided, and business necessity has prompted some action. The present tour will be conducted as already arranged, but next season, unless matters are hereafter largely reconsidered, will find Julia Marlowe at the head of one company and Robert Taber at the head of another and distinctly separate organization."

#### MISS MANHATTAN TO-NIGHT.

Miss Manhattan, a new musical extravaganza, will be presented to-night for the first time at Wallace's Theatre. The book is by George V. Hobart, and the score by Herman Perlet and C. Fushinger. The cast will include Reuben Fox, William Cameron, John Young, F. D. Carr, Budd Ross, Harry Watson, Paul B. Brachett, H. G. Vernon, F. Anderton, Elmer T. Ritchie, Mamie Gilroy, Genevieve Reynolds, Helen Bryan, and Inez Necusker.

#### SMYTH AND RICE'S NEW PLAY.

Smyth and Rice's company, now presenting H. A. Da Souchet's *My Friend from India* at Hoyt's Theatre, began yesterday the rehearsals of a new farce, *The Man from Mexico*, by the same author, which Smyth and Rice are under contract to produce not later than May 1.

#### OPENING OF THE DOLL SHOW.

A private view was given yesterday of the model doll show which will open to-day for a week in the large ballroom of the Waldorf for the benefit of the Scarlet Fever and Diphtheria Hospital. The show is a magnificent one of its peculiar sort and is under the auspices of *Vogue*.

#### AMONG THE DRAMATISTS.

Louis N. Parker, the English playwright, took back to the other side a commission for a new play for William H. Crane to be ready next December.

John A. Stevens will star next season in his play called *Nobody*. Joseph M. Galter's new farce *A Cash Boy* is in rehearsal by the Railroad Ticket Company and will be produced next month. He is also at work on a new play entitled *A Government Claim*.

William Curtis Gibson has written a local melodrama, in *Old New York*, which pictures metropolitan life in the days of the volunteer fire department.

#### Married.

GILLAM—FOWLER.—Albert B. Gillam and Mae Fowler, at Brooklyn, N. Y., on March 14.

LEWIS—BUSBY.—Eugene H. Lewis and Amy Busby, at Rochester, N. Y., on March 19.

#### Died.

COPES.—George H. Copes, at Cambridge, Mass., on March 16, of paralysis, aged 69 years.

CANBY.—Mrs. A. H. Canby, at New York city, on March 21, of consumption, aged 29 years.

HARDISS.—Berrian Hardiss, at New York city, on March 17, of heart disease, aged 23 years.

SWINYARD.—George Swinyard, at New York city, on March 16, of pneumonia, aged 65 years.



## VAUDEVILLE STAGE

### THE HAWTHORNES RETURN.

This picture shows the three Sisters Hawthorne, who came back to the land of their birth last week after a long and successful season in



London and the English provinces. They have been in vaudeville a comparatively short time, but have come to the front with characteristic Yankee swiftness.

After making a success here, the Hawthorne Sisters determined to try their luck in London. It was a bold experiment, but was crowned with success. Their act met with favor in the British metropolis from the start. It has a dash and go that was lacking in many "sister" turns seen in the London halls before they appeared, and the stolid Londoners were moved to applaud their efforts in the heartiest way.

Their reappearance in America took place last evening at Koster and Bial's. They have a new act, specially written for them by Leslie Stuart, called *The Willow Pattern Plate*, in which they wear pretty Japanese dresses. They will fill engagements here until August, when they will again cross the ocean to play at the principal London halls.

### THEATRES AND MUSIC HALLS.

#### Hammerstein's Olympia.

Mrs. Radley Burton's Ball in Greater New York, which was postponed twice last week, was produced last evening. The postponements were found necessary as the production is of such an elaborate character that Mr. Hammerstein determined to have several full dress rehearsals, in order to have everything in smooth running order. The cast includes George W. Monroe, Frederick Bach, Alice Rose, Blanche Benedetto, Miss Alxia, Sam J. Ryan, W. H. Fredericks, E. F. Quinn, A. From, Alice Rose, Dorothy Umar, Madeleine Vera, Francis Lee, Flora Leonard, Lucille Sturges and others. A short vaudeville bill precedes the burlesque. The performers are Augustus Van Hane, callist, who is in his eighth and last week; The Three Avonles, xylophonists; Blinn and Blinn, musical comedians, and Prof. Woodward's trained seals. Owing to the lateness of the hour at which the burlesque finished a review of the performance is deferred until next week.

#### Proctor's.

Marie Holton in her new specialty, Frederick Bryton and Grace Filkins in *A Proper Impropriety*, Pearl Andrews in her celebrated imitations of well-known performers, and Herbert Hawthorne, comedians, are the head-liners. The others are the Photo-Plaud Troupe, pantomimists; Smith and Fuller, musical experts; Imogene Comer, contralto vocalist; the Ty Bells, equilibrist; Benedetto and Reto, double contortionists, and sixteen colored beaux and belles in the Twenty-third Street cake walk; Tim Cronin, comedian; Quigley Brothers, comedians; Emory and Marlow, sketch team, and the Davenporters, duetists. Lumiere's Cinematographs is retained.

#### Koster and Bial's.

Gayest Manhattan, which was to have gone on on Thursday evening last, was postponed until last evening, when it received its first production. The music is by Ludwig Englander, the lyrics are by Harry B. Smith, and the title is by W. A. McConnell. In the cast are Henry E. Dixey, Flora Irwin, Merri Osborne, Robert Roberts, George Graham, Frank Blair, Frederick Hill, Harry Somers, Nettle Lyford, and Katherine Lucille Foote.

The burlesque is preceded by an olio which includes Fannie Leslie, the English comedienne; the Hawthorne Sisters in a new specialty; Leonidas and Arnelia, who make their American debut; and Sabaret's French Quadrille. A review of the burlesque will appear next week.

#### Weber and Fields's Broadway Music Hall.

The Lobstercope, a new invention in the moving picture line by Joseph W. Herbert, is the novelty of the week. It is a burlesque on the many "scopes" and "graphs." Under the Red Globe continue the main attraction, with new features, and its great cast. An excellent olio is presented, including Caron and Herbert, the comic gymnasts, Lizzie R. Raymond, comedienne, James F. Hoey, the jester, and Forest and Kling, acrobats.

#### Pleasure Palace.

Marie Dressler appears in her new burlesque, *Toss of the Vaudeville*, assisted by Frederick Backus and Frederick Clifton. Ballard, the Iowa bard, and Marzello and Millay are retained. Several new views are shown on the Lumiere Cinematograph. Harry Williams's Own company is an added feature. The performers are the Rogers brothers, German comedians; Clifford and Huth in *The Chapple's Call*; Maud Raymond, comedienne; Fisher and Carroll, comedians, and Dixon, Bowers and Dixon, acrobatic comedians.

#### Keith's Union Square.

Patrice and Alf Hampton are the latest recruits from the legitimate. They present *A New Year's Dream*. The Abbott Sisters make their

first New York appearance since they sang here with Chevalier. Ezra Kendall contributes his quiet monologue. The bill also includes the American Biograph, with new views; the Marco Twins, grotesques; Master Iven Groboff, a young Russian pianist, who makes his American debut; Muhlbark's Troupe of Arabs; the Quaker City Quartette; Alexander Heindl, cellist; Matthews and Harris, comedians; McCellist; Matthews and Harris, comedians; McClellan and Daniels, knockabouts; the Chappelle Sisters, singers; Thomas E. Glynn, baritone; Mitchell and Love, comedians; Bryan Collins, descriptive baritone; Evelyn Britton, baritone, and others.

#### Tony Pastor's.

This is Tony Pastor's anniversary week and a splendid bill has been arranged. It includes, besides the ever-youthful manager, Mr. and Mrs. Charles T. Ellis, in a comedy and singing sketch; Mr. and Mrs. Harry Watson, assisted by Ed Edwards, in *Krausmeyer's Courtship*; Howard and Bland in *The Rube and The Kid*; The Brothers LeMay, horizontal bar grotesques; Caswell and Arthur, acrobats; Daly and Devere, Irish comedy act; Little Weston, musical expert; The Road Birds, entertainers; Eddie Shayne and Max Worden, sketch team; Louise Tutill Alston, contralto; Marguerite Daly, comedienne; Weston and Beasley, comedy duo; and Burke's dog circus.

#### LAST WEEK'S BILLS.

**KOSTER AND BIAL'S.**—Fannie Leslie, the English comedienne, made her reappearance in a suit of yellow tights and wearing a hopeful smile. Her first song was a half serious, half comic one called "That is a Woman's Way." It was not exactly suited to the music hall audience, and would go better in a "family" theatre. She then made a complete change, and appeared dressed as a footman. "Jolly Little Polly on Her Gee-Gee" was her offering this time, and it was sung and danced in a way which caught the fancy of the house. ("Gee-Gee," by the way, is English for horse.) Miss Leslie's next song was "She Always Dressed in Black." She wore a very fashionable black silk dress, with a hat and parasol to match, but between the verses showed frequent glimpses of a pretty white petticoat. This song is not new here, having been done to death by our own dear continuous comedienne, and of course, it did not make a pronounced hit. Her last song was sung in Chinese costume. It was called "Chico-Chico-Chico," and tells the story of the adventures of a gay Chinese in London. Miss Leslie sang it with spirit and introduced some unique dance steps which were very pleasing.

The great fault with Miss Leslie's performance is the fact that she takes such a long time to change her costumes. We have become accustomed to lightning changes from seeing Johnstone Bennett and Fregoli and a few others, and we do not like to look at an empty stage even if the orchestra is Max Gabriel's and they are playing George Kosey's latest waltz.

Florence Lindley was warmly welcomed on her reappearance, and played her sleigh bell solos as she danced, and gave her imitation of Sousa with success. Sabaret, the sensational dancer, assisted by three women, danced a French quadrille which made a great hit with the audience. Sabaret is one of the lumbering torchbearers artists ever seen in New York. The split is as simple to her as A, B, C, and as for dancing on one foot while the other points skyward, she can do it so long as there is any wind in the comedian. She has "cute" mannerisms, and a knowing way of glancing at the audience which is very fetching.

Adelle Purvis Ourl introduced her slack wire juggling act, and afterwards danced on her revolving globe with great success. John W. Ransom told several new jokes and his best old ones. His horse "Montauk" would bring at least twenty-five cents for old bones at any auction sale. Horace Goldie did some funny tricks with a bag and an egg. Of course he spoke in broken English. It seems impossible to do tricks without a dialect of some kind. The Sea Horses Ben Ali Troupe of Whirlwind Arabs made their usual hit with their noisy act. Alexander Tacuna finished his long and successful engagement. Emma Francis opened the programme with songs and dances. Her commercials made a bigger hit than her singing, and she danced very neatly.

**HAMMERSTEIN'S OLYMPIA.**—On account of the sudden postponement of the production of Mrs. Radley-Burton's Ball, the management was compelled to hustle around the city in lively fashion to get a good vaudeville bill together. Luckily there were a number of performers "vesting" and they consented to appear so that the public would not be disappointed. Of course Herr Van Blene and O'Brien and Havel, who have been here for several weeks, were on hand and they made their usual hits. James Thornton made his first appearance since his hit in the famous Silly Dinner burlesque. He was warmly welcomed, and had a number of amusing things to say. Professor Woodward's trained seals and Professor Graef's baboon and donkey shared the animal honors.

The Marvellous Seymours astonished everyone with their great agility and their acrobatic act made a pronounced hit. Annie Hart sang of "Tim Sullivan's Chowder" and other things. Swift and Chase's musical act with its comedy trimmings went well. McClellan and Daniels knocked each other about with very funny effect. Ando, Omme and Little All Right gave a neat exhibition of juggling, and Carletta "the Human Lizard" twisted herself into all sorts of positions with the greatest of ease.

**WEBER AND FIELDS'S BROADWAY MUSIC HALL.**—Under the Red Globe continued to please large audiences. Many new lines and gags have been introduced by the performers since the opening night and the place is bright and entertaining. Sam Bernard's drunk scene, where he falls from the table, is excruciatingly funny. Sylvia Thorne, the Beaumont Sisters, Josephine Allen, Lillian Swain, Mabel Fenton, Yolande Wallace, Frankie Bailey, and the rest of the pretty girls continue to attract the attention of the swells; and Charles J. Ross, John T. Kelly, and John Donahue kept up their ends in fine style. Donahue's "Wink-Wink" song is one of the hits of the piece and his athletic dancing helps to make it a go.

The olio was as good as usual. Lydia Titus was the star, and she won repeat recalls for her very smart work. Billy Van ramblod through a very amusing monologue in which there were many happy hits and no misses. The Three Avonles struck their xylophones with great pre-

cision and accuracy and of course made hits. The Deewees and the Farrells also introduced pleasing specialties.

**PLEASURE PALACE.**—Manager Proctor's knowledge of the wants of his Palace patrons was the means of attracting immense crowds to the house on Wednesday and for the rest of the week. He engaged Mike Donovan and Alfred Austin, the boxers, to appear and give a reproduction of the Corbett-Fitzsimmons fight, or rather as it is now called the Fitzsimmons-Corbett fight. As the description of the affair came in on the ticker the men illustrated it on the stage, to the great satisfaction of the spectators. They had a good rehearsal of the points on Wednesday evening, and after that at every performance gave a very spirited performance. Thousands of people who were unable, on account of business and a few other things to go to Carson, got a good idea of how Fitz combed down Corbett's pompadour. Of course Professor Donovan impersonated Corbett, and was disappointed at having to be the victim instead of the victor.

Marie Dressler finished her fifth successful week, and seems to be as popular as ever. It would be well if she changed her songs oftener, however. She read the description of the last round of the fight on Wednesday from the ticker tape with great dramatic effect. Cora Routt continued to find favor with her catchy songs and cute ways. George Thatcher and Ed Marble introduced their act, which is amusing and bright. Signor A. Liberali played some good selections on his gold cornet, and was encored frequently. James F. Hoey and his "lobster-optoscope" made hits. He still has his famous bunch of whiskers, but they were not in it with the last straps of Ballard the Bard, who belovied his bad poetry and gave the fresh boys a chance to give imitations of tailors and bow-wows.

Marzello and Millay gave their unique bar and wrestling performance. Little Dan McCarthy sang "Grace O'Moore" as only he can sing it, and his assistants, the American Lilliputians, cut up all sorts of capers. A dozen views were shown on the Cinematograph, some of which had not been seen before.

**KEITH'S UNION SQUARE.**—Harry Atkinson, "the Australian Orpheus," who has been one of the features of Chevalier's company during the past season, made his first appearance at this house last week. It is needless to say that his various imitations were as pleasing as ever, and that he won many recalls. Willis P. Sweetnam told his disconnected stories in the same old delightful way, and proved that he is still in the ring. The Marco Twins kept the audience screaming while they were on the stage, and M. Arras and Mlle. Alire repeated the success they made during the previous week.

Horwitz and Bowers made their reappearance after a long absence. They presented the same sketch in which they have been seen here already on a dozen occasions. Horwitz gave what he called "an imitation of E. H. Sothern in Lord Dundreary." It is to be supposed that he meant E. A. Sothern, and if it was a correct imitation, E. A. Sothern must have been a dreadful bore as Dundreary. Without wishing to be unkind to Mr. Horwitz he is advised to chop out his imitations from the sketch, because without the preliminary announcement, they could not be identified by "Old Slenth" himself. These young men ought to get on something new, as the interest of the public can only be kept up by constant change in the programmes.

Emma Van Kessel introduced her unique piano specialty. She has a good deal of talent, but she has not been trained properly. When she acquires more repose and gets better material to work on she will soon acquire great popularity. Foreman and West were seen in a new sketch, which gave them plenty of opportunity to display their talents. Miss West is as pretty as ever, and Mr. Foreman's antics kept the audience in the best of humor.

The La Porte Sisters, in new frocks, made a nice appearance. Their songs met with warm approval. The Diamond Comedy Four mingled mirth and melody in equal proportions. Their singing is good and they were frequently encored. Blochman and Page did their diverting acrobatic and burlesque specialty with great success. Verno drew a picture upside down while blindfolded, and did a difficult dance. Madame Du Bedot sang some high-class songs in a good, clear soprano voice, and won more applause than is usually accorded a singer of her kind in the continuous houses. The Edison played well on various instruments, including the musical canteens; and Boyce and Black were seen to advantage in a funny black-face act.

Several new views of McKinley's inauguration were shown on the American Biograph, which retains its popularity.

**PROCTOR'S.**—Robert Hillard drew a series of fashionable audiences who were delighted with his performance in *The Littlest Girl*. A very handsome Jew stage setting was provided for the play, and Mr. Hillard and his support, Edward Holland and Little Alice, were seen to great advantage.

Kitty Mitchell, daintiest of comedians, made her accustomed hit with her original method of singing and dancing, and was enthusiastically applauded at every performance.

Anna Stannard and Albert C. Deltwyn presented for the first time in New York a one-act farce called *My Wife's Portrait*, adapted from the French by Templeton Luce. Miss Stannard looked stunning in her fine gown, and played her part with great skill. Mr. Deltwyn as a jealous husband was also seen to great advantage. The little play is one of the most amusing farces seen here this season. There are many funny episodes, especially the one in which Mr. Deltwyn puts on an Indi dress and poses as a cigar sign. J. Irving Southard lent valuable assistance in the part of an artist.

Gilbert Girard gave a very entertaining performance. He is a clever mimic and imitated musical instruments, phonographs and all sorts of wild and domestic animals to the life. His explanatory talk was short, to the point, and amusing. Stewart and Gillen were in high favor all the week on account of the interest in the great fight at Carson. Their bag punching and boxing was loudly applauded. The big cake walk, led by Hodges and Launchmore, repeated the success of the first week. The Shuhmann Sisters sang very sweetly, especially in the telephone song. Fielding, the clown juggler, is as dexterous as ever.

The Lumiere Cinematographs was retained and some new views were shown. The Oursel troupe, Curt Ellis, Cuponti and Mlle. Marie and the brothers Inarso were also in the bill. The last named team are musical comedians, and made their American debut.

**TONY PASTOR'S.**—Bonnie Thornton was heartily welcomed on her reappearance. She was in good voice and sang her "gingery" songs with her accustomed success. "Dora Lee" is a new chorus song in which the gallery gods joined with alacrity. The other songs were: "I Want One Like Mary's," and "How I Envy Jack," another version of the "Lucky Jim" story, which has been going around the country as a poem for years past. She also recited "The Song

*Will Never Die.*" Harris and Walters proved very amusing in their sketch, *The Dark-Eyed Widow*. Mr. Harris ought to confine his humor to the stage, however. On the occasion of the writer's visit he made fun of a bald headed man and a young soldier who occupied front seats, and made them the laughing stock of the house to their great disgust and discomfort. Harrigan, the comic juggler, made his usual hit. The Metropolitan Three, George Preston, Jean Balmere and Frank Calbert, were very amusing in their sketch which bristles with good points. Romer and Collette played a return engagement in their novel sketch "Me, She or Him," which brought down the house. Their acting dog also made a hit. Minnie Jarboe sang some lively songs with a good deal of vim. Swan and Barnard won applause for their smart tricks. McBride and Goodrich danced cleverly and cracked some jokes which met with favor.

The Bioscope, one of the new picture machines, proved interesting, many good views being shown. Others on the bill, which was excellent throughout, were Dawson and Farlow, Max Pettigill and his dog, Marrit and Gallagher, Carr and Tourgee, and the Weston Sisters.

Tony Pastor sang every evening, as usual.

#### PEARL ANDREWS.



Herewith are presented two pictures of Pearl Andrews, whose popularity seems to be continually on the increase. She has appeared in nearly every large theatre devoted to vaudeville in this country, and a short time ago ventured across the border into Canada, playing a phenomenally successful engagement in Montreal.

Miss Andrews has been especially successful with her imitation of Chevalier in the song, "My Old Dutch." Her make-up is so close a copy of the original, and her actions and business are so carefully studied, that a great many of the

people in the audience refuse to believe that she is the same person who a few moments before had appeared as the buxom Maggie Cline, the Gallic Gullibert, and the quick-witted Harry Kernell. Her imitation of Gullibert has also been a big hit everywhere. She has made such a close study of the intonations and inflections of the great French artist that even in Montreal, where they know what is what in the French line, people thought she must be an adept in French, but she confesses with a smile that her knowledge of the language is confined to the words of the song.

Miss Andrews will shortly start on a trip West to fill return dates at theatres where she is already a favorite. She has had several offers to go to London, but has not decided whether to go or not. Her bookings are looked after by that energetic agent of head-liners, Robert Grau.

#### HENRY LEE ON HIS WAY HERE.

Henry Lee, who has been delighting the people of Australia with his unique entertainment, "Great Men, Past and Present," has left that country, and is now on his way to New York via Honolulu and San Francisco. A letter received last week which he wrote on the steamer states that he intends stopping at Honolulu to play for a week. He will also appear in San Francisco for a week or two before coming to New York. On Thursday afternoon, Feb. 11, he was tendered a splendid testimonial at the Palace Theatre in Sydney, at which he gave twelve of his best impersonations. Among those who assisted at the entertainment were Al Bellman and Lottie Moore, Frank Lawton, Emily Soldene, The Delevenses, The Winterton Sisters and others. Mr. Lee writes that he took the long voyage to Australia to get the benefit of the sea air to help him to recover from the effects of an illness which had kept him idle in London for almost a year.

On Friday last a contract was signed by F. F. Proctor with Mr. Lee's agent here, for his appearance at Mr. Proctor's houses for a number of weeks, beginning April 12.

#### TONY PASTOR'S ANNIVERSARY.

Tony Pastor celebrated the thirty-second anniversary of his entrance into management yesterday at his cozy little theatre on Fourteenth street. Of course the house was too small to accommodate the throngs who congregated to do honor to the leading light of the vaudeville pro-



VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

Highly Successful Debut at Keith's Bijou, Philadelphia, of

THE COMEDIAN **BERT COOTE** AND **JULIE KINGSLEY** COMEDienne

The principal act in yesterday's programme at the Bijou was furnished by Bert Coote and Julie Kingsley, who recently closed a starring tour in the New York. The sketch given by this clever team is one of the best ever offered here, containing many witty lines and several funny situations. The sketch was acted in admirable style by Mr. Coote and Miss Kingsley, and their debut in vaudeville may be set down as being highly successful.—*The Record, Philadelphia, March 16, 1897.*

## SUPPER FOR TWO

Bert Coote, who was recently seen here as the star of *The New Boy*, is also a much appreciated member of the bill. He is assisted by that bright comedienne, Miss Julie Kingsley. They present a farce-comedy written by Mr. Coote entitled *Supper for Two*. It is a refined bit of humor which is capably acted.—*Philadelphia Press, March 16, 1897.*

Chief among them should be mentioned the appearance of Bert Coote and Miss Julie Kingsley in a farce entitled, "A Supper for Two," which served admirably for exploiting the amusing mannerisms of Coote. There was not a dull moment in the entire sketch.—*Public Ledger, Philadelphia, March 16, 1897.*

An unusually good programme at the Bijou this week is headed by the clever comedienne, Bert Coote, who will be remembered as the star of the "New Boy" company, which was seen here during the present season. He is assisted by Miss Julie Kingsley and a company of high-class comedians, in the presentation of his own farce, "A Supper for Two." The little play is nothing if not amusing, there being lots of action and plenty of humorous dialogue.—*North American, Philadelphia, March 16, 1897.*

Address 21 East 19th Street, NEW YORK.

fession, and enthusiasm ran riot when he stepped upon the stage to sing his budget of songs. He thanked the audience in a few well chosen words for their good wishes. An extra fine bill was presented in honor of this occasion, and souvenirs were given to the ladies.

### A LETTER FROM B. F. KEITH.

B. F. Keith, "the continuous performance King," who has been touring Europe for over a year, writes very interesting letters to his friends in America. The following extract from a letter recently received by a gentleman in this city ought to interest those who are desirous of knowing how amusement affairs are progressing in Europe.

MILAN, Italy, Feb. 28.  
We were treated to an International Characteristic, illustrated by an Italian audience at the Scala Theatre on Saturday evening last. Particular was advertised along with a new hat called Sport. We paid 50 each for our seats, and were handed a Particular programme as we entered. Being very near the orchestra we made the discovery prior to commencing that the music of Götterdämmerung was on their stands, and sure enough with that they started, giving the third act, which lasted three quarters of an hour or more.

A little impatience had been manifested in various parts of the house which culminated in an uproar at the close of the act. "A home! a home!" was shouted from the orchestra seats, house and gallery by scores of voices, while some blew on whistles and in other ways showed their displeasure. This continued ten minutes or more, notwithstanding which, the leader of the orchestra came out for the second time and commenced the music of the fourth act, which could not be heard on account of the uproar that was now greater than ever. The prima donna entered and vainly tried to sing. She might as well have tried to sing in a boiler shop. After both leader and prima donna had perished three or four minutes they gave it up in despair, and some one came in front of the curtain and attempted to address the audience.

This was not allowed for some moments, but he eventually secured sufficient pause to enable him to state that the best would now be presented. This had the effect of quieting, if not satisfying, the audience, who still continued to indulge in animated conversation between themselves. The entire demonstration had been all Greek to us, so I interrogated a gentleman in the seat in front of us, and with the aid of the French of my companions discovered that this was about the sixth consecutive representation of Götterdämmerung, and that Particular had been advertised for three nights, but had been given only once.

This seemed quite sufficient reason for all that had occurred. So much time had been used up that it was 11.30 before we left, after the ballet, which was really a spectacular performance in seven scenes.

The government allows a very large subsidy annually for the support of the opera, which seems to be in the hands of very poor management so much so that the matter has since been taken up, by unanimous protest, with a view to improving things.

Said the manager of the Hotel de la Ville to me: "The Scala has seen its days, and I am sorry to say I think we must thank, or at least partially thank, you Americans for it. You pay prices for artists that Europe cannot afford." (A fact I had before noticed and commented upon.) "The result is," he continued, "we have to take up with what is left, which, of course, cannot be satisfactory to our critical Milanese audience, most of whom are thoroughly familiar with every tune of the music, and to whom the imperfections of the artists are so painfully apparent."

B. F. KEITH.

### A FEW REMARKS ON VAUDEVILLE.

Although I have only been on the vaudeville stage a few weeks, I want to say how delighted I am with my experience, both in the courtesy and hearty good will of the artists and employees of the different houses I have played, and in the quick response of the audiences to my efforts. My success has been so gratifying and genuine in musical force that it has encouraged me to try immediately the experiment of producing a powerful, serious one-act play, which will afford me an opportunity of giving the public some of my best work. Before entering vaudeville those who were supposed to know better than I the tastes of the vaudeville audiences warned me repeatedly not to be serious, and make people laugh, and get away from my regular work. My own observation of the audience, as a member of them, seemed to confirm these ideas, as I saw nothing serious on any bill, and couldn't judge of any effect; but my observation of these audiences as an actor, since facing them three weeks ago, has convinced me that they will welcome and support the very best serious efforts of actors if presented concisely and attractively. In even the best sketches hitherto the qualities of refinement, delicacy, and bits of pathos have been prominent, and the little plays seem to have been chosen to exhibit the personalities rather than the artistic capabilities of the legitimate artists entering vaudeville; but I am positive that if a powerful, fully developed story is acted within the limit of thirty minutes, calling for a display of the actor's best powers and most perfect art, that the public will eagerly accept it and show as ready an appreciation of such work as they do of the farce and comedy of other artists. I shall make this departure immediately in a powerful pathetic play of my own called *A Modern Martyr*, which tells the story of a young, ambitious poet, a hunchback, "a great soul in a crooked body," who gives up the woman he loves to pay the debt of gratitude he owes his trusted friend, and who is, in turn, robbed by his friend of faith, hope and fame. The play will give me constant opportunity for my best work, and I anticipate great pleasure in producing it. I hope to produce it in New York in May.

FREDERICK PAULDING.

### A SARCASTIC LETTER.

An interview with Signor Perugini which appeared in *The Mirror* a short time ago has brought forth the following letter, which speaks for itself:

To the Editor of *The Dramatic Mirror*:  
Sir—The complaint of Madame Cottrelly and Signor Perugini regarding their short experience in continuous vaudeville was to say the least very amusing, and I would lay almost any wager from "real" money to a counterfeit's high that Madame Cottrelly wasn't a party to the published kick, as she is too wise and experienced a singer to make petty excuses. It is very evi-

dent that Signor Perugini lacked business tact in accepting an engagement at a continuous house to do three times daily. He claims that playing three times a day is detrimental to the artist and cannot do justice to himself. If Signor Perugini will trouble himself to study the methods of the continuous establishments he will find that artists of the first-class are never even requested to appear more than twice daily, and when they do play more than two shows daily they cease to be considered "star turns." This is not meant as a reflection on performers who do more than two turns a day, as circumstances have forced many great turns to accept almost any terms. Signor Perugini's point is virtually a confession that his effort in the vaudeville were not wanted. I am sure that those legitimate artists who have tried vaudeville and have had their efforts crowned with success have no kicks coming and are more inclined to be grateful for the opportunity that was afforded them to play on Easy Street than otherwise. If we were not afraid of using too much of your valuable space we could mention numberless names to prove that artists are properly appreciated in all first-class vaudeville houses. Respectfully,  
WOOD AND SHEPARD.

### PAULDING READS HIS NEW PLAY.

At the invitation of Ernst Bial a number of representatives of the press gathered at his studio on Wednesday afternoon last, and listened to the reading of a one-act play which Frederick Paulding has secured for use in vaudeville, in place of the farcical sketch in which he made his vaudeville debut some weeks ago. Mr. Paulding has made up his mind that a one act play of serious interest will allow him to show his talents to better advantage than farce, and judging from the favor with which the reading was received by the newspaper men present, he has nothing to fear in regard to the verdict of the public.

*A Modern Martyr* is the name of the play. It tells the story of two young men, one of whom is a cripple, who is made the victim of the duplicity of a false friend. The story is very strong and told clearly and concisely. The part of the cripple gives Mr. Paulding a splendid chance to do some powerful acting. He is on the stage during the entire piece, and the interest never flags for a moment. He reads the play in a masterly manner, explaining the action and business as he went along, and holding his hearers' attention throughout. There is no doubt that he has hit upon the right idea. He has engaged two first-class professionals to support him, and will make the first production of *A Modern Martyr* at the Schiller Theatre in Chicago on April 5.

### WEBER AND FIELDS IN BROOKLYN.

Weber and Fields are negotiating with the owner of the Park Theatre, Brooklyn, for the lease of that house. If satisfactory terms can be agreed upon, they will run it next year as a music hall, playing their own companies, and producing the burlesques which make hits at their New York house. At a late hour yesterday the matter had not been definitely settled, but it is safe to say that Weber and Fields' name will be over the door of the Park next season. Joseph Herbert will probably manage the house.

### VOLUNTEERS FOR THE BENEFIT.

A number of names were added to the list of volunteers for the Actors' Fund Benefit during the past week. Lack of space prevents the printing of the letters in full. The names are as follows: Marie De Gamor, comedienne and dancer; Harry J. Howard, tenor; Annie St. Tel, dancer; the Troubadour Four, singers; Zelma Rawlston, character impersonator; Tonina and Lily Adams, singers and dancers, and George H. Adams, the famous clown. The big guns of the vaudeville branch ought to make a report of some kind in the matter, as without their assistance the affair cannot be made a success.

### LOTTIE GILSON GOES ABROAD.

Lottie Gilson sailed for Europe on Tuesday, March 16, by the North German Lloyd steamship *Havel*. She will go direct to Hamburg, where she opens April 1 at the Hansa-halle. The Hamburgers will like Miss Gilson, but she will not be as much at home as she is when she sings to the Williamsburgers. Here's that she may cover herself with glory and new Paris gowns for her next American tour.

### COLONEL HINTON IN THE PARADE.

Colonel George Frederick Hinton, the affable and courteous press representative of Olympia, was on Friday last appointed aide-de-camp on the staff of Major-General Greenville M. Dodge, grand marshal of the Grant Monument Dedication Parade, which will take place on April 27. This parade will surpass anything in this line ever seen in New York.

### PROCTOR'S OFFER TO FIY.

A few minutes after the finish of the fight on Wednesday last, F. F. Proctor telegraphed Fitzsimmons an offer of \$5,000 for an exclusive engagement at the Pegasus Palace this week. Martin Julian refused the offer politely, preferring to reach New York by slow stages. The champion will not reach New York for at least three weeks.

### PEARL BYTINGE IN VAUDEVILLE.

Pearl Bytinge and Kenneth Lee have formed a combination for vaudeville, and will be seen shortly at the leading houses in a new comedy-ette called *Is It Too Late?* It is to be hoped that the title will not interfere with Miss Bytinge's success.

### MR. NEW YORK, ESQ.

A new burlesque will be put on at Weber and Fields' Broadway Music Hall about April 15. The title of it is *Mr. New York, Esq.* It is by Joseph W. Herbert and John Stromberg, who are

## A NEW DEPARTURE IN VAUDEVILLE

### AN ABSOLUTE NOVELTY.

MR. ERNST BIAL announces that he has concluded arrangements with the romantic actor,

## FREDERICK PAULDING

who will, on and after March 29, 1897, present, for the first time on any stage, a powerful play of human interest, in one act, entitled

## A Modern Martyr

This play is American in tone and character, and belongs to the same class as Barrett's celebrated "Charterton," Conan Doyle's "Waterloo" (played by Sir Henry Irving), and Bauville's "Gringolre." Within the limit of thirty minutes it tells a concise and moving story of love, faith, rage, despair and final self sacrifice that gives Mr. Paulding full scope for the display of his best powers as an actor.

An entertainment which, in heart interest, will appeal to every one.

Schiller Theatre, Chicago, April 5 and 12.

SOLE REPRESENTATIVE,

ERNST BIAL,

114 West 34th Street.

THIS IS A "HIT THAT WILL"

## "SHUT YOUR EYES"

Words by DEAMOR R. DRAKE.

Music by H. O. WHEELER.

One of the prettiest coon lullabies ever written and a worthy successor to "Little Alabama Coon." 10c to professionals sending card, programme or letterhead. Orchestration 10c. each extra. Special orchestration for particular voices to order.

It were—Low Sully's greatest coon song.  
"THEY DON'T CARE FOR ME."  
Same price.

BROKAW MUSIC PUB. CO., St. Joseph, Mo.  
"Mine that will."

MR. AND MRS.

## William Robyns

IN THE COUNSEL FOR THE DEFENCE.

Address care this office.

## LEW DOCKSTADER

Permanent address, 18 W. 37th St., care Spaulding & Gray.

A H I T T

## ADA DEAVES AS PRINCESS CAVIAR

In ZENDA'S KING.

At Clifford's Gaiety Theatre, CHICAGO, ILL.

## EMILIE EDWARDS

The Irish Beauty and Peer of Entertainers

"Emilie Edwards is an artist; one of the best baritone voices I ever heard; makes a fine appearance."—*J. D. Hopkins.*

"Emilie Edwards is a handsome young woman, with a rich contralto voice."—*Chicago Herald.*

"Emilie Edwards has a cool soprano voice."—*Alan Dale.*

"Emilie Edwards is called a singer; I call her an elocutionist."—*Jesse Wood, N. Y. World.*

Emilie Edwards has no competitors, therefore no equals.

### IMPORTANT!

MR. LEO L. LEVIN, of the firm

ROBERT GRAU and LEO L. LEVIN,

INTERNATIONAL THEATRICAL AGENTS, LONDON, ENGLAND.

will sail for Europe on the S.S. "City of New York," March 31, to open the European offices of the above firm.

Mr. Levin can be seen daily (until his departure as above), from 10 A. M. to 4 P. M. at the NEW YORK OFFICES, Room "A," Holland Building, 1440 Broadway.

ROBERT GRAU. LEO L. LEVIN.

the authors of all the burlesques produced here. A cast of wonderful strength will appear in the new piece. Weber and Fields, Peter Dalley, and the Russell Brothers will be fitted with parts and the members of the regular stock company will be seen to advantage. The Broadway Music Hall will be kept open until the middle of June.

### VAUDEVILLE JOYTINGS.

The Tennessee Centennial and International Exposition will open at Nashville on May 1 to continue for six months. Elaborate preparations are being made for beautiful buildings and unrivaled exhibitions. The "midway," which will be called "Vanity Fair," will include a vaudeville theatre.

One of the most startling novelties ever attempted in America will be introduced next season in the new extravaganza, *Eldorado*, by Miss Modesta, who is now

filling a long engagement at the Folies Bergere, Paris. This act is a new departure. It will be one of the strongest features of the attraction.

Alec Hurley, the English comedian, has a song, the chorus of which runs as follows:

"Never let your dough go upon the stage,  
Unless you want to bring some sleepless nights on;  
I tell you as a pal,  
You're sure to lose your gal  
The moment that she gets the blooming tight on."

Several of the Chicago papers of last Tuesday contained flattering notices concerning the work of Elvira Prencell and Tom Lewis, who were in the bill at the Olympia.

The Two Bess (Harry and Flora Blake) seem to be enjoying great popularity in London. Their names are printed on the bills in the large red letters so dear to the performers' hearts.

J. W. Shannon has gone into the business of engaging sketches and monologues for use in vaudeville. He has a number of plays on hand, and is prepared to



supply those who are in search of suitable material on the shortest notice.

A typesetter's mistake in last week's Mirror made it appear that Richard Golden was not the author of Gayest Manhattan. It should have read E. H. Golden.

The Sporting Mirror, a London paper devoted to sports and music halls, has an extremely bright vaudeville reporter who signs himself "Triciclo." His matter is chatty and very readable, even at a distance of 3,000 miles from the place where the events which he describes are taking place.

James Gannon, of the Gannon Brothers, John and James, Irish comedians, is ill at his home in Cleveland.

Louise Bonnet has made a hit in London with *Lila Orma's Song*, "A Lesson in Kissing."

B. F. Keith is now in Rome, and is enjoying himself taking in the sights of the Eternal City.

James Wyke, clerk at the Clarendon Hotel, Cleveland, O., is signed to go with the advance brigade of the Walter Main Circus, which is due in Cleveland on April 16.

R. C. Gardner, who has been connected with the management of the Schiller in Chicago ever since it has been run as a vaudeville theatre, has gone to Milwaukee to take charge of the Academy of Music in that city. Under his management the Academy will be part of a circuit embracing the Schiller in Chicago, Pike's in Cincinnati, the Avenue in Pittsburgh and Koster and Bial's in New York. The Academy will be reopened on April 4, after a thorough renovating. William Bates, formerly of the Schiller, will direct the orchestra and be associated with Mr. Gardner in the management.

Will Riley, proprietor of the Cambridge Music Hall in London, died in that city recently. He was 53 years old and was universally respected by the profession.

Alma Earle, who has been quite ill in Chicago, has entirely recovered and will shortly return to the vaudeville stage.

Oscar Hammerstein received a cablegram last week from D. L. Lane saying that his company would not allow his absence to occur until April 12.

The Criterion Theatre in Brooklyn was closed last week owing to the inability of the manager to secure a proper attraction. It resumes business this week.

Dick Chaffin, the original first tenor of the Electric Comedy Four, has left Eddie Foy's company and returned to his old place with the quartette on March 14 at Booth's Theatre in St. Louis. They will join the Little Miss Chicago road company on April 11.

Anna Lloyd was taken suddenly ill at the Pines Palace on Monday evening of last week. She has been under the doctor's care ever since, with a severe attack of laryngitis.

Glen McDonough has written a new one-act play which will likely be presented on the Keith circuit very soon.

Frank D. Ryan, of the late National Trio, is the acting manager of the New York Star. Mr. Ryan is a resident of Cleveland, O., and made his first appearance on the stage, some fourteen years ago, with the late Gil Moulton, at Frank Drew's Museum in that city.

John E. Drew, the dancing comedian, was a guest of his brother, F. M. Drew, during his week's visit in Cleveland.

Janice Vennema threw a bunch of violets to Marie Drouard from a box at the Pines Palace one night last week. It was a wild throw, and the flowers would have struck the back drop but for Marie Drouard's agility. She gave a quick spring in the air and caught them on the fly. The baseball enthusiasts cheered the catch to the echo.

Marion Barrymore's forthcoming engagement at Keith's is said to be the forerunner of some notable engagements of legitimate stars for the Keith house. Her friends are over on the street and say she has some big business up her sleeve.

One of the new views on the program last week at Keith's shows Governor Russell, of Ohio, and his staff in the inauguration parade. The likenesses are excellent.

The suit of Ridding and Stanton against Tappan's Times, of Philadelphia, for libel, was dismissed the other day. The article in dispute said that Miss Ridding was "homely," and it should have been "comely."

Irma Franklin made a hit at the Schiller, and was re-engaged for last week. She plays a return date of two weeks at the same house in May.

The Western States will separate after this season and Lillian will work alone next season in a strong singing specialty.

Felix Adams, the Irish dancer, received some very beautiful floral offerings during his week at the Arch Street Theatre, Philadelphia, last week. The most noticeable among them being a heart made of violets.

The season at the Star Theatre, Cleveland, will be extended until late in May. The business done at this house so far has been beyond all reasonable expectations.

A doctor named Lovett attended the performance at Olympia one night last week. A sudden call came for him over the telephone, and his wife sent a messenger with a photograph of the doctor to the theatre, telling him to hurry back at once. An actor took the picture and holding it in his hand came to the front of the orchestra chain. He located him in the audience and handed him over to the boy, who explained what was wanted.

Bonnie Little, the golden-haired dancing and singing magnet, with the New York Star, was a guest of her little friend, Ada Minor, during her engagement in Cleveland.

Leo L. Levin, of the firm of Grant and Levin, will sail for London on March 31. He goes over to establish the London office of the firm which will make a specialty of booking American performers in European halls. Mr. Levin is fully equipped for such work. He has spent nearly all his life in the capital of Europe and knows exactly what is wanted in the amusement line over there. Mr. Grant's success as a provider of head-liners is well known, and Mr. Levin will manage the London office on the lines which have brought success to Mr. Grant. The office will be located on Trafalgar Square, and American performers will always be booked by Mr. Levin.

Felix Blal complains that a company calling themselves "Blal's Schiller Vaudeville" are using his name and paper without permission. His company has closed until September.

Peter F. Bailey will do a condensed version of A Good Thing, and J. M. Gilmore will present the act play, *Chorus*, in the vaudeville house. Both will be under Robert Grant's direction.

Frederick Paulding has engaged Frederick Mayer and Addison Pitt to support him in A Modern Martyr.

It is rumored that a celebrated emotional actress, whose name is a household word throughout America, has received a very tempting offer to do a short season of Canville in vaudeville. What sort?

A Supper for Two is the name of the comedietta in which Bert Coote and Julie Klingman made their vaudeville debut at Keith's Bijou, Philadelphia, last week. All the Philadelphia papers gave it very complimentary notices. Mr. Coote probably has a sure winner in his new sketch which was written by himself.

Fredrick Hake has been engaged as one of the special attractions over the Hopkins circuit for the next four weeks, after which she will make her regular New York appearance, this time at Pastor's.

## VAUDEVILLE CORRESPONDENCE.

**PHILADELPHIA, PA.**—There is a slight falling off of patronage at some of our variety theatres, which can only be accounted for on the style of attraction offered. Good comedians have all played the Quaker City, many of which are closing their season earlier than in former years on account of business not being up to expectations on the road, so our managers are compelled to accept what is offered them, and from the present outlook many of our theatres will close this year earlier than for many seasons. Russell Brothers co. and The Gay Americans Girls closed their season in this city March 26.

Gilmore's Auditorium is this week devoted to legitimate comedy—Matthew and Bulger's At Gay Gey Island, full of music, fun and merry maidens in a lively entertainment that pleases the masses.

Weber and Field's Own co. is booked for week of 29, and are now in negotiation to cancel the week, as they desire to close the season with this organization. Business and attractions at the Bijou Theatre continue up to its usual high standard. The hit of this week's programme is Williams and Walker in the greatest negro comedy act ever witnessed in this city.

their cake walk act creating a genuine sensation. The two Bostonians in their pleasing and funny scenes, Harry Atkinson doing a splendid turn, Foreman and West, Bobby Ralston, Vernie Trio, Three Danburs, Carlton Benjo C. U. B., a local organization with mandolin soloists; Sheridan and Forest, T. J. Nelson, McLean and Hall, and the ever-pleasing Nephew with new pictures completes a well selected array of good features.

The Lyceum Theatre presents Robt's Bohemian Barbers with new features, pretty girls, and a lively show. Mae Lowery, Harry C. Bryant, Jessie Macomber, Bill Sisters, River Sisters, Billie Van, and Viva Nephew the specialists. The entire co. have attracted fair attention and patronage.

John Griever's Merry Barbers which played the week of Feb. 3 at the Arch Street play a return date this week at the Trocadero, where they are meeting with success, giving a show with lively barbers, fair variety talent, and good business.

The Arch Street Theatre offers its weekly change of attraction Robt's Barbers co., produced under the supervision of the author, Henry D. D. I am sorry to say the public do not take kindly to this style of entertainment.

Buck Taylor, late of the Buffalo Bill Show, is making this city his home and will this summer have a Wild West Show on the outskirts of Fairmount Park, on the line of the new trolley road in the West Park, and from the thousands that will avail themselves the pleasure of a ride on the new railway, Taylor anticipates big results.

Rose Sydel's Barbers co. with a splendid array of variety specialties are doing fairly at the Kensington Theatre.

**PROVIDENCE, R. I.**—Westminster Theatre: Rice and Barton's Rose Hill co. appeared 15 in a bright programme. Specialties by Blanche and Newcomb, Cain and Mack, Hickey and Nelson, Willard and Brown, and Hart and Williams; business good. White Crook Barbers co. 15-17. Columbia Theatre: John Griever's Barbers, strengthened by a number of people engaged by Manager Harrington, gave a very good entertainment here 15-16. Specialties by E. J. Holland, Mlle. Happy Chapin, and Lillian Curtis. Billy Hart, Emma, Mlle. Marie, Elmer Leslie, Emma Kane, Emma Colville, Gussie Vivian, Mlle. Albertina, The Big Four, and The Gosselons. Parle Gossie Girls and Mlle. Rosewood 25-27.

**ST. PAUL, MINN.**—The Palace Concert Hall, Oscar T. Kneff, manager, is doing a large business. An attractive programme is presented by clever artists week 15-16. Entertainers are Della Wall, Martha Smith, Violet Earle, and George Fisher. They give a good performance. Mlle. Taylor, French, and Kent closed 14. Edna Lyman is a very clever artist in her specialty, and proved a drawing card 1-14. She will play a return engagement. At the Alhambra Theatre, Mr. Graham, manager, a clever co. presented The Photographer and a good olio week 15-16 to fair business. Charles Gardner's orchestra does good work. Entertainers: May Wright, Ida Wright, Lou Chester, Thomas and Emma Harding, Charles and Amy Riebert, Myra Cohn, Tom Harlow, and Dahl and Cohn. They close 1-14 and performed. Closed 14: Lucy Salomon, Little Evans, and May Stewart.

A co. of clever people, in sketches and song and dance, are drawing a large business at the Palm Garden week 15-16. Entertainers: Kittie Pink, Jennie Mack, Harry Pink, Bob Grell, and the Mackes. Closed: Professor E. C. Carlisle, Miss De Sosa, and George Rathbone. Struck's Tivoli Concert Hall does a steady business. The attraction for week 15-16 is Carrie French, who made a hit opening night.

**ROCHESTER, N. Y.**—Wonderland Theatre (J. H. Moore, manager): A good array of specialties, comprising Tivoli, Crows and Holes, Bobby Ralston, Emma and King, Lawrence and Allen, and the Biograph, formed the 15-16. The entire crowd of week 15-16. Cook Opera House (George C. Corliss, manager): Harry W. Sennet's Extravaganza co. played good houses 15-16. Music Hall (William Kennedy, manager): Business fairly good 15-16. The olio was cared for by Gorman and Clifford, Hamilton and Harnden, Florence Sisters, and Parkinson and Rich.

**CINCINNATI, O.**—A rather unusual attraction has been on the boards at People's 14-15 in 2 acts, a spectacular burlesque, *Zorro*, the costume drama of week 15-16. The attraction for week 15-16 is Carrie French, who made a hit opening night.

**CHICAGO, ILL.**—A rather unusual attraction has been on the boards at People's 14-15 in 2 acts, a spectacular burlesque, *Zorro*, the costume drama of week 15-16. The attraction for week 15-16 is Carrie French, who made a hit opening night.

**BOSTON, MASS.**—I had supposed that Keith's was an immaculate establishment as could be designed, but when I accepted Manager Albert's invitation to inspect the private opening of the new boiler and pump room and machine shop, my eyes were opened wide with astonishment. The engine room has already worked much interest in the patrons of this house and the new establishment proves that what is in most houses the shade of dust and ashes can be made as epic and as pure as a parlor. The papers all went into ecstasies over it and contained columns of description. The bill this week is headed by Robert Hilliard, who plays The Little Girl, supported by Edward Holland, John Wolff, and Little Nell. The Biograph, comedians and the specialists are Harry Grant's trick donkey and balloon jockey, Cooke and Samson, Arras and Alice, Redding and Stanton, Ando, Ormus and Al Right, Carline Hall, Riley, Tempest and Riley, Lewis and J. Kellott, the Etienne, the Savolus, Lowery, Ned C. Wayburn, O'Brien, Jennings and O'Brien, John Tierney and Edward F. Boyle.

At the Grand Opera House this week Galatti's trained monkeys, Alcega, the Columbia Quartette, John Manning, and Melrose and Elmer furnish the specialty bill. The drama is given by the stock co. is The World. Manager Sennet is making a conspicuous success by his new administration.

The specialty bill at the New Grand is given by Ingeborg Court, Grant and Horton, Frances Norton and her back boys, Jennie Quilley, Charles Vance, Joseph T. Dunne, Leo Leslie and John Harvey. Kidnapped in the drama of the week.

Rose Hill's English Polly co. is at the Lyceum this week. In the olio appear Marie Rosalie, Cain and Mack, Hickey and Nelson, Blanche Newcomb, Hart and Williams, Willard and Brown, and Little Africa in her Billy Dancer dance.

Harry Martelli's Scotch Before the War is at the Palace this week. This comedietta gives cake walks, pickaninny band concerts, and all sorts of Southern festivities, and has always proved a conspicuous success at the Palace.

Joe is the hit of the season at the Zoo, and he has drawn more spectators there than any other attraction yet presented, which is saying a great deal.

They are seeing snakes at Austin and Stone's, but Big Ben is the principal one in evidence. The vaudeville bill includes Al and Jennie Anderson, the Three Sisters, Dave Gerson, the Lorraine, and the Three Wonders.

The entertainers at Dunn's Nickelodeon are Kitty Howard's Female Minstrels, Walker and Randolph's New York specialty company, Corn Armstrong, Eva Rich, Bert Sisters, Minnie Morilla, Randolph, Walker, Edwards and Morrison.

**CHICAGO, ILL.**—Nothing has attracted more general attention and aroused more enthusiastic interest since the introduction of the motion pictures by Manager Hopkins than the first of the series of inaugural views by the Biograph at Hopkins's Theatre. This policy of keeping ahead of the times has been the keynote of success, and is responsible for the great attendance. This week the thoroughly artistic Little Lady, Yvette Violette, is receiving the highest praise. Associated with her are Ben Harvey and his funny team, Evans and Vidco, A. O. Dunce, Le Roy, Kitty Wolf, All Star, and the Chicago Ladies' Band. The comedy, Three Hens, gives the stock co. ample opportunity to display their ability.

Clifford's Galati: After a very successful little run Little Miss Chicago will be withdrawn. A Western Minstrel replaces it, and from what I can understand Manager Clifford will offer a number of new people in the cast, and the barbers will also be beautiful of catches specialties. Louise White-Hopewell, who has become a favorite, remains in the cast, along with Ada Deane, John C. Gilbert, Joe Deane and others. Georgia Bryant, Sierra Nevada Farrington, are among the new-comers.

Olympic: This week The Man Uptairs is offered by Lizzie Evans, Maggie Fielding and Howell Hannell. The others are Le Roy and Clayton, Phyllis Allen, the Rogers, Charles W. Young, the Midgley, Ray Boyce, Zazelle and Verara, the Girls, Robert Emmett, De Mone and Claudia West, McNeil Sisters. All contributed in a most satisfactory manner.

Raymarket: The Vaudeville Club (Fields and Lewis, managers) moved over from the Olympic, and are playing to the usual large business. Nelly and May Stewart, two exceedingly bright comedians, continue to be as entertaining as ever, and they are great favorites here; Fields and Lewis are a very jolly pair of boys, who can make one laugh without being tiresome; Lew Dockstader and John Kemmell, of course, always have new ideas, and have few equals in their respective lines; Wood and Shepard, Elvira Prancoli and Tom

ALBANY, N. Y.—Paul Street Theatre (John J. Carlin, manager): The Eliza Vanderville co. opened a week's engagement to big business. The co. includes the St. Helena, but there are others who contribute to a very good performance. The Red Crook 15-16. Gossie Theatre (Agnes Barry, manager): The White Crook co. opened 15 and gave one of the best performances of the season. A glance at the names on the olio shows that. They are Williams and Edwards, Moore and Moore, Agnes Schuler, Diana and Long, Foy and Clark and Coby and Dowell. Watson Sisters Barbers co. 21.

**ENRIE, PA.**—Grand Theatre (Joseph E. Girard, proprietor): Harry W. Sennet's Extravaganza co. opened a week's engagement to big business. The co. includes the St. Helena, but there are others who contribute to a very good performance. The Red Crook 15-16. Gossie Theatre (Agnes Barry, manager): The White Crook co. opened 15 and gave one of the best performances of the season. A glance at the names on the olio shows that. They are Williams and Edwards, Moore and Moore, Agnes Schuler, Diana and Long, Foy and Clark and Coby and Dowell. Watson Sisters Barbers co. 21.

**SPRINGFIELD, MASS.**—Gilmore's Opera House (C. W. Fonda, manager): Week of 15 showed strong bill in which J. J. Fonda, Fonda and Co., Emma, Brown and Sally, Gladys Lester, Holmes and Griggs, Wilbur Mack, Dana and Jane, Chapelle Sisters, Cal Stewart, Dorothy Drew, Rachet Brothers—Parlor Theatre (H. B. Tucker, manager): Al Lobb, "The Nervy Ole

Bull," Rhea Starr, Frank Davis and Lillian Gerome, Frank and Nellie Brown, the Chantrel.

**LOS ANGELES, CAL.**—Orpheum (Charles Schermerhorn, manager): The leading attractions which served to draw good houses 15-16 were William and Krally's Ballet, Mlle. Thania, McCloud and Melville, Pantzer Trio, and Brisco.

**HAMILTON, CAN.**—Star Theatre (Honey and Davey, proprietors): Kowley and Guy, Marion Newkirk, Hopper and Starr, Alice Howard, Edwards and Nelson, and William Scher 15-16. Good business; fair performance.

**STURGEVILLE, O.**—London Theatre (Frank J. Walden, manager): Week 15-16 Billy and Minnie De Mack, Hamilton and Wiley, Mason and Hart, Hopkins and Castle; performance and business good.

**NEWARK, N. J.**—Waldman's Opera House (Fred Waldman, manager): Hopkins's Trans-Oceanic co. 15-16. Artists first-class; performance excellent; good business. Irwin Brothers co. 15-17. Vanity Fair 20 April 3. Helen and Carrick joined T. M. A. 28 during the stay of Hopkins's Trans-Oceanics here. This makes the entire co. T. M. A. solid. Manager Waldman gave a special ladies' matinee 15. These matinees have become very popular.

**PATERSON, N. J.**—Bijou (Sam Leavitt, manager): Red Crook Barbers co. 15-16 to fair business. Co. includes: comic and costumes good. Watson Sisters Barbers co. 15-16 to good attendance. Co. good. Wood Sisters co. 15-17.

**ST. LOUIS, MO.**—Hopkins's Grand Opera House: Crowded houses are the rule here. A new bill was put on 21. It includes the Three Sisters Morrillon, Stinson and Merton, Josephine Sabal, Nellie Dunbar, Gilbert Brown, Hall Sisters, and others.

The Hagan: A big audience greet the change of bill. Among the artists are Hope Booth, Rene, Swan and Williams, Val Vito, Thomas and Carleton, Teggs and Daniels, Bates and Bates, Morrissey and Rich, and others.

Standard Theatre: Crowded houses will surely greet John L. Sullivan's Big Extravaganza co., which is headed by the ex-champion, besides the following actors: Fox and Ford, Charlotte St. Felix, Narragansett Quartette, Lowery and Francis, and Harris and Manley.

Broadway Theatre and Museum Annex: The theatre entertainment is The King of the Plains and Almos, and the new programmes were well received. In the Curio Hall are Joe Cramer, Zola, Slapton sisters, William Roscher and Chandler Raymond, besides a vast collection of curiosities.

**BALTIMORE, MD.**—The attractions that Manager Kernan is booking for the Audubon Music Hall are best that money and labor can provide. His generous policy is productive of good results, for the Music Hall is doing a splendid business. This week's bill is as follows: Richard Harlow, assisted by Russell Bennett, in Catching a Duke; Arthur Dunn and Jennie Dunn, William T. Carleton, Pearl Eyring, supported by Kenneth Lee, in a new and original comedy, Is It Too Late?; the Rachet Brothers, introducing "The People on the Hill"; Eliza Mitchell, who is in a comedy and clever comedienne; and McBridge and Golden, Irish comedians.

All of the sketches are interesting, and the general verdict was a delightful evening's entertainment. Next week we will have Mason and Manola, Bryton and Pilius, Phoebe Flanada, and a host of others.

At Kernan's Monumental Theatre, the Vanity Fair co. make the announcement of "First and only time in Baltimore." Manager Kernan usually makes things so interesting that one comes away to the Monumental are always sure to return. Let us hope that this will be the case with Vanity Fair, for the vaudeville is a good one, and the co. is up to date.

**SAN FRANCISCO, CAL.**—The Flying Jordans go to Australia, stopping at Honolulu. From Australia they go to India and South Africa. Henry I. Barretto is recovering from his illness and may appear at some local theatre here. Old George W. Harty, the celebrated comedian with a record on last week and now again in vaudeville. John and Emma Ray are due at the Orpheum shortly. Dick and Alice McWay open at the Orpheum 21. The Electric Comedy Four have not concluded arrangements to appear in San Francisco. Mlle. An's booking at the Orpheum is off. E. H. Lewis is the new treasurer at the Orpheum.

**BOSTON, MASS.**—I had supposed that Keith's was an immaculate establishment as could be designed, but when I accepted Manager Albert's invitation to inspect the private opening of the new boiler and pump room and machine shop, my eyes were opened wide with astonishment. The engine room has already worked much interest in the patrons of this house and the new establishment proves that what is in most houses the shade of dust and ashes can be made as epic and as pure as a parlor. The papers all went into ecstasies over it and contained columns of description. The bill this week is headed by Robert Hilliard, who plays The Little Girl, supported by Edward Holland, John Wolff, and Little Nell. The Biograph, comedians and the specialists are Harry Grant's trick donkey and balloon jockey, Cooke and Samson, Arras and Alice, Redding and Stanton, Ando, Ormus and Al Right, Carline Hall, Riley, Tempest and Riley, Lewis and J. Kellott, the Etienne, the Savolus, Lowery, Ned C. Wayburn, O'Brien, Jennings and O'Brien, John Tierney and Edward F. Boyle.

At the Grand Opera House this week Galatti's trained monkeys, Alcega, the Columbia Quartette, John Manning, and Melrose and Elmer furnish the specialty bill. The drama is given by the stock co. is The World. Manager Sennet is making a conspicuous success by his new administration.

The specialty bill at the New Grand is given by Ingeborg Court, Grant and Horton, Frances Norton and her back boys, Jennie Quilley, Charles Vance, Joseph T. Dunne, Leo Leslie and John Harvey. Kidnapped in the drama of the week.

Rose Hill's English Polly co. is at the Lyceum this week. In the olio appear Marie Rosalie, Cain and Mack, Hickey and Nelson, Blanche Newcomb, Hart and Williams, Willard and Brown, and Little Africa in her Billy Dancer dance.

Harry Martelli's Scotch Before the War is at the Palace this week. This comedietta gives cake walks, pickaninny band concerts, and all sorts of Southern festivities, and has always proved a conspicuous success at the Palace.

Joe is the hit of the season at the Zoo, and he has drawn more spectators there than any other attraction yet presented, which is saying a great deal.

They are seeing snakes at Austin and Stone's, but Big Ben is the principal one in evidence. The vaudeville bill includes Al and Jennie Anderson, the Three Sisters, Dave Gerson, the Lorraine, and the Three Wonders.

The entertainers at Dunn's Nickelodeon are Kitty Howard's Female Minstrels, Walker and Randolph's New York specialty company, Corn Armstrong, Eva Rich, Bert Sisters, Minnie Morilla, Randolph, Walker, Edwards and Morrison.

**CHICAGO, ILL.**—Nothing has attracted more general attention and aroused more enthusiastic interest since the introduction of the motion pictures by Manager Hopkins than the first of the series of inaugural views by the Biograph at Hopkins's Theatre. This policy of keeping ahead of the times has been the keynote of success, and is responsible for the great attendance. This week the thoroughly artistic Little Lady, Yvette Violette, is receiving the highest praise. Associated with her are Ben Harvey and his funny team, Evans and Vidco, A. O. Dunce, Le Roy, Kitty Wolf, All Star, and the Chicago Ladies' Band. The comedy, Three Hens, gives the stock co. ample opportunity to display their ability.

Clifford's Galati: After a very successful little run Little Miss Chicago will be withdrawn. A Western Minstrel replaces it, and from what I can understand Manager Clifford will offer a number of new people in the cast, and the barbers will also be beautiful of catches specialties. Louise White-Hopewell, who has become a favorite, remains in the cast, along with Ada Deane, John C. Gilbert, Joe Deane and others. Georgia Bryant, Sierra Nevada Farrington, are among the new-comers.

Olympic: This week The Man Uptairs is offered by Lizzie Evans, Maggie Fielding and Howell Hannell. The others are Le Roy and Clayton, Phyllis Allen, the Rogers, Charles W. Young, the Midgley, Ray Boyce, Zazelle and Verara, the Girls, Robert Emmett, De Mone and Claudia West, McNeil Sisters. All contributed in a most satisfactory manner.

Raymarket: The Vaudeville Club (Fields and Lewis, managers) moved over from the Olympic, and are playing to the usual large business. Nelly and May Stewart, two exceedingly bright comedians, continue to be as entertaining as ever, and they are great favorites here; Fields and Lewis are a very jolly pair of boys, who can make one laugh without being tiresome; Lew Dockstader and John Kemmell, of course, always have new ideas, and have few equals in their respective lines; Wood and Shepard, Elvira Prancoli and Tom

## VAUDEVILLE.

### WANTED

Managers of leading Farce Comedies, Minstrel Companies, Burlesques, and Spectacular Companies introducing Specialties, that will play twice daily, in connection with high-class vaudeville, are invited to communicate, naming earliest open time. None but established comedians need apply. Would also like to hear from first-class Vaudeville Companies. Now looking for next season also.

**E. D. PRICE, Bus. Mgr.,**

Pleasure Palace, 58th St. & 2d Ave., N. Y.

(F. F. PROCTOR, Sole Prop. and Mgr.)

### THE UNUSUALLY EXPENSIVE "NOVELTY" INVENTORS

**DAN'L CRIMMINS and GORE** ROSA

In their new colonial and ludicrously funny novelty, entitled *MIXED AND TWISTED* (copyrighted), surpassing our famous success, "What Are the Wild Waves Saying?" and "Coming through the Rye." Managers Address—

**DAN CRIMMINS, 20 Lexington Ave., N. Y.**

### LEADING AMERICAN GYMNASTS.

## THE DONAZETTAS

Forming the wonderful human bridge with

**THE SPAN OF LIFE CO.**

**WILLIAM CALDER, Sole Prop. and Mgr.**

Communications to L. DONAZETTA, as per route.

### Neil—THE LITCHFIELDS—Stella

Vanhee Music and the Actress-Musician

**AT LIBERTY after May 10**

Per. ad., BLDING-ELD. Mich.

Lewia, Amelia Glover, Roach and Castleton, and many others fill out the exceptionally strong programme.

Sam T. Jack's Opera House: Manager Jack made a lucky stroke with two burlesques, *The Silly Trick*, the pretty little theatre being crowded nightly. Little Egypt continues in her sensational dance and the R. diey-Barton Ball, also creates much laughter, while the co. is above the average. Karina comes 23.

Havlin's: This house was dark all of last week. The current attraction is Katie Rooney's Greater New Yorker, a combination of specialty people who know how to entertain. Katie Martin, and Pat Rooney, Jr., appear with Murphy and Gilbert. Bryant and Cleave, Willow and Stewart, Kelly and Sinclair, and Gregory on 1 Monday.

Schiller: John Cort, has been appointed manager of this house vice Mr. Gardner, resigned. For this week they have selected a good co. including Mlle. Fleurette and the Four Fleurs de Lis; the Bios City Quartette, Maude Welling Shepherd, Pink and Peters, Georgia Gardner and Edgar Ely, Harry Rogers, Fred Eldridge, Mitchell and Jess, and a series of moving pictures.

Chicago Opera House: A long list of clever people are giving a worthy performance this week, headed by Edmund Hayes and Emily Lytton. The others are Lieutenant Nobil, Mlle. Turrou, the three Lorraine, Decca and Don, Jerome and Bell, Edith Knapley, Karna and Cohn, Mackie and Walker, Harry and K. City Park, and others.

Orpheum: A lengthy vaudeville bill is on the boards here, which embraces a number of good specialties. Royal: Straight variety seems to be what the patrons of this place want, and an evenly balanced programme is afforded this week.

Academy of Music: Sheridan and Flynn's co., with Sonoria Floris as the headline, opened at this house and are giving a great show of burlesque and vaudeville.

Imperial: The Ideal Burlesques are giving a revival of Aladdin and the Wonderful Lamp. Among the people are Marie Diamond, Julia Gough, Reno Vinton, Vivian Rosier, Edward Marsh, J. L. Guilmette and others.

Sparrow, the clever clown juggler, closed a two-weeks' engagement at the Schiller, which was more than successful. He does not appear at the Orpheum, so he has Eastern time to fill.

Harry Chahman will not go on the road with Little Miss Chicago, as was originally intended. He will be in the cast of A Western Minstrel.

Mildred Harriman arrived in Chicago last week, she having closed with Samson's Burlesque co.

Vernona Jarboe, who has been appearing in the title role of Little Miss Chicago, seems her connection with this co. at the conclusion of the run. Arthur Dergos has also resigned, and will join the Ward and Vokes co.

Mary Marble and John Dunne arrived in Chicago last week, having left the Eddie Foy co.

Bert Coudrey, who is now a detective-sergeant, was a well known monologue artist and a comedian of some note.

Fields and Lewis, managers of the Vaudeville Club co., are having splendid success in Chicago with their exceptionally good co.



# HI HENRY'S MINSTRELS

## On Broadway

### STAR THEATRE, WEEK MARCH 29.

CHICAGO TIMES-HERALD, Feb. 28.

Vernona Jarbeau is "Little Miss Chicago" and the vigor and dash she injects into her role stamped with the Jarbeau trademark. Her French impersonations are enthusiastically received and in the grand negro medley finale Miss Jarbeau is seen at her best.

CHICAGO DISPATCH, Feb. 27.

Vernona Jarbeau in the French songs and impersonations is scoring such hits as only Jarbeau can, and as Miss Chicago is delightful.

DISPATCH, Feb. 27.

Vernona Jarbeau, in her bewitching plumage and sparkling vivacity, entertains as only Jarbeau can entertain.

THE INTER OCEAN, Chicago, Sunday, Feb. 28.

"Little Miss Chicago," as played by Vernona Jarbeau is fast making many friends in her native city. Jarbeau's impersonations, always clever, catch the house by storm, and her jewels and costumes are the wonder and admiration of the feminine contingent.

# JARBEAU

Fifth and Last Week in Her Great Success

## LITTLE MISS CHICAGO

Address care Klaw & Erlanger, 1440 BROADWAY.

THE DAILY NEWS, Wednesday, Feb. 24.

Vernona Jarbeau is immensely clever in the title role and her dress, her specialties and effervescent acting easily captivated the admiring house. Her songs are chic and Frenchy as her frocks and all of her business, dancing and the familiar Jarbeau tricks of expression were graciously received as timely efforts from an established favorite. She looks to be not a day over 18 pretty years and is exquisite as an imported doll in stiff embroidered satin skirts laden with chiffon and as many jewels as could be crowded upon her lovely neck and arms.

HERALD, Saturday Evening, Feb. 27.

Vernona Jarbeau proves herself still the very Queen of Burlesque and seems to enjoy her work quite as much as the audience. Her costumes are superb and her methods most fascinating.

CHICAGO DAILY NEWS.

Jarbeau is rather the whole show, because of her beauty and vocal improvement.

Heat, Marie—Olympic, Chicago, 29 April 2.  
Harrow and Frost—Baltimore, 25-27.  
Hillard, Robert—Keith's, Boston, 25-April 2.  
Howard, Bert—Pastor's, N. Y., 25-27.  
Hallen, Marie—Proctor's, N. Y., 25-27.  
Holmes and Orietta—Ninth and Arch, Phila., 25-27.  
Hefron, T. J.—Keith's, Phila., 25-27.  
Harvey, Ben—Hopkins's, Chicago, 25-27.  
Hicks, Freddie—Duquesne, Pittsburgh, 25-27; Hop-  
kin's, Chicago, 29 April 2.  
Heindl, Alex—Keith's, N. Y., 25-27.  
Harris and Walters—Avenue Theatre, Pittsburgh, 25-27.  
Hagan, St. Louis, 29-April 2.  
Hawthorne Sisters—Koster's, N. Y., 25-27.  
Judge and Williams—Ninth and Arch, Phila., 25-27.  
Jerome and Bell—Toronto 15-29, Olympic, Chicago 25-  
27, Haymarket 29 April 4.  
Karr—Hagan's, St. Louis, 15-29, Haymarket, Chicago,  
25-27, Op. Hse., 29-April 2.  
Kraus, Thos.—K. and B.'s, N. Y., Indef.  
Karina, Mlle.—Olympia, N. Y., Jan. 28, Indef.  
Kendall, Ezra—Keith's, N. Y., 25-27.  
Khera and Cole—Olympic, Chicago, 15-27.  
Kingley, Edith—Olympia, Chicago 25-27, Haymarket,  
29-April 2.  
La Moine Brothers—Pastor's, N. Y., 25-27.  
Le Roy and Clayton—Olympic, Chicago, 25-27.  
Lent, Edwin—Hagan, St. Louis, 25-27, Op. Hse., 29-  
April 2.  
La Porte Sisters—Franca, Montreal, 25-27.  
Le Roy, Thos.—Hopkins's, Chicago, 25-27.  
Marco Twiss—Keith's, N. Y., 15-27.  
Mack, Wilbur—Keith's, N. Y., 25-27.  
Marcell and Miller—Palace, N. Y., 25-27.  
Mills, Kitty—Ninth and Arch, Phila., 25-27.  
Mills and Raymond—Ninth and Arch, Phila., 25-27.  
McLean and Hall—Keith's, Phila., 25-27.  
Moffit, Ali—Hopkins's, Chicago, 25-27.  
Mitchell and Jess—Schiller, Chicago, 25-27.  
Middley, Thos.—Olympic, Chicago, 25-27.  
McNeil Sisters—Olympic, Chicago, 25-27.  
Muhlenthaler Troupe—Keith's, N. Y., 15-27.  
Matthews and Harris—Keith's, N. Y., 25-27.  
McCain and Daniels—Keith's, N. Y., 25-27.  
Mitchell and Love—Keith's, N. Y., 25-27.  
O'Rourke and Dore—Keith's, Phila., 25-27.  
Palmer, Lew—Haymarket, Chicago, 25-27, Op. Hse. 29-  
April 2.  
Phelan, Finand—Proctor's, N. Y., 25-27.  
Patrice and Hampton—Keith's, N. Y., 25-27.  
Quaker City Quartette—Keith's, N. Y., 25-27.  
Quigley Brothers—Proctor's, N. Y., 25-27.  
Rogers, Harry—Schiller, Chicago, 25-27.  
Red Bird—Pastor's, N. Y., 25-27.  
Ratton, Bobby—Keith's, Phila., 25-27.  
Royce, Ray—Olympic, Chicago, 25-27.  
Smith and Campbell—Cincinnati 25-27, Chicago 29-  
April 2.  
Sweetman, W. P.—Duquesne, Pittsburgh, 25-27, Pike's,  
Cincinnati, 29-April 2.  
Smith and Fuller—Proctor's, N. Y., 25-27.  
Shayne and Worden—Pastor's, N. Y., 25-27.  
Sugan—Ninth and Arch, Phila., 25-27.  
Sheridan and Forest—Keith's, Phila., 25-27.  
Sherrard, Missie Whung—Schiller, Chicago, 25-27.  
Sidman, Thos.—Pike's, Cincinnati, 29-April 2.  
Tadema, K. and B.'s, N. Y., Jan. 28, Indef.  
Thompson, James—Olympia, N. Y., Indef.  
Trombador Four—Hopkins, Pittsburgh, 29-April 2.  
Van Biese, Auguste—Olympia, N. Y., Indef.  
Veratille Trio—Keith's, Phila., 25-27.  
Violette, Yvette—Hopkins's, Chicago, 25-27.  
West and Williams—Columbia, Providence, 25-27.  
Weyburn, Ned—Keith's, Boston, 25-27.  
Woodward, Professor—Olympia, N. Y., 15-27.  
Watson, Mr. and Mrs. Harry—Pastor's, N. Y., 25-27.  
Watson, Lillie—Pastor's, N. Y., 25-27.  
Watson and Denier—Pastor's, N. Y., 25-27.  
Weiland, Chas.—Ninth and Arch, Phila., 25-27.  
Williams, Dan—Ninth and Arch, Phila., 25-27.  
Winchester, Rose—Ninth and Arch, Phila., 25-27.  
Williams and Walter—Keith's, N. Y., 25-27.  
Wolf, Kitty—Hopkins's, Chicago, 25-27.  
Young, Chas. W.—Olympic, Chicago, 25-27.  
Zanillo and Vernon—Olympic, Chicago, 25-27.

### OBITUARY.

Berina Hardin, a Spanish singer, died on March 18, in this city, of heart disease, aged twenty-two years.

George H. Cox, an old-time minstrel, for many years a partner of the late Lake Schoolcraft, died at Cambridge, Mass., on March 18, of paralysis, aged sixty-five years. He organized the famous Backus Minstrels in 1865, with Charles Backus.

Mrs. Jennie Canby, wife of A. H. Canby, manager of the Francis Wilson company, died of consumption at her home in this city on March 21. Mrs. Canby had suffered an attack of pneumonia last Autumn, which developed into hectic consumption. She was thirty years of age, and had been upon the comic opera stage before her marriage, which occurred nearly ten years ago.

George Swinyard, "Old George," died at his home in West Thirty-fourth Street, this city, on March 18, of pneumonia, aged sixty-eight years. For ten years he had acted as head usher at the Fifth Avenue Theatre, and had previously served in similar capacity at the Standard and at the Fourteenth Street. His failing health compelled retirement from active work last January. He was a familiar figure to players and to playgoers, and was personally acquainted with a host of prominent persons.

Jenny White, mother of Daisy England who came to America with Hamilton's Le Voyage en Suisse, died at London, England, on March 3. She was a well-known actress.

### THE ELKS.

Kane, Pa., Lodge 229, contemplates a benefit attraction for an early date.

Ranger Lodge 244 has removed to new and handsome rooms in the Sun building, Main Street, Bangor.

Wilmington, Del. Lodge 267 has elected S. G. Cleaver, E. R. J. Paul Brown, E. L. E. D. H. R. Sorenson, E. L. E. George I. Jones, E. L. E. Charles Zortman, secretary; Hunter Grubb, treasurer.

### IMPORTANT TO MANAGERS.

## PARSONS' THEATRE

### HARTFORD, CONN.

H. C. PARSONS, Prop.

This theatre is one of the handsomest and best equipped houses in the United States. Opened to the public April 1, 1895, and has been doing the business of the town ever since.

Receipts of some of the attractions which have played at Hartford's new play house, known as Parsons' Theatre:

8 Bells, \$905.25; A Black Sheep, \$1,000.00; Black Crook, \$641.50; A Transient, \$700.00; Rich's Escalator, Jr., one week, \$5,557.00; A Tennessee Town, \$585.15; Murray and Mack, \$485.00; May Irwin, \$1,001.70; Lady Slavey, \$1,100.00; Lewis Morrison, \$700.70; Herrmann, \$664.25; Maggie Cline, \$577.55; Wizard of the Nile, \$1,200.70; E. M. and Joseph Holland, \$700.40; Hi Henry's Minstrels, \$600.25; Fatal Caro, \$485.25; Sunshine Paradise Alley, \$545.00; Ada Rehan, two nights and matinee, \$1,800.70; Leon, \$940.55; Eugene Des, \$740.00; P. and W. Minstrels, \$657.00; Wang, \$1,507.70; Pansy Rice, \$500.25; Perry Davenport, two nights, \$1,200.70; Stuart Robson, \$684.00; Superba, \$705.30; De Wolf Hopper in El Capitan, two nights and matinee, \$4,501.00; Olga Nethersole, \$601.00; James O'Neill, \$575.00; Shore Acres, \$531.15; William Barry, night and matinee, \$1,000.00; Orla Shinn, matinee and night, \$600.00; Santa Maria, \$1,275.70; Left, Strayed or F. Tolson, matinee and night, \$1,000.00; Sewing the Wind, \$440.00; The Mandarin, \$600.00; Robert Mantell, \$554.00; Gay Parisians, \$600.00; Brian Burn, two nights, \$2,941.00; Sue, \$400.00; John Drew, one night, \$1,400.25; Georgia Cayvan, matinee and night, \$675.00; My Friend from India, \$700.00; Wilbur Opera Co. at popular prices, one week, \$3,357.00.

Do not be deceived when looking in Hartford. There is only one first-class theatre and that is Parsons'. For open time write H. C. PARSONS, Parsons' Theatre, Hartford, Conn., or JULIUS CANN and KLAU and ERLANGER, N. Y. representatives.

### A RARE CHANCE TO ADOPT THE STAGE

The advertiser, who is a well-known leading man, is now looking a tour for next season and, having met with financial reverses, will make the following offer: To the lady or gentleman who will advance him a small amount of money (ON GOOD SECURITY) he will devote the Summer to coaching them in parts suited to their ability, which parts they will be engaged to play on tour. Or to a manager looking for a GOOD, SAFE INVESTMENT this should be particularly attractive. Investigation solicited. All correspondence strictly confidential. Address "THEATRICAL," Box 1, No. 120 East 23d Street, City.

### McVICKER'S THEATRE

#### CHICAGO

The McVicker Theatre Co., Prop.  
40th Year

Managers of Stars and High-Class Combinations are invited to apply for dates for season of 1907-08 to  
L. L. SHARPE,  
General Manager McVicker's Theatre, Chicago.

### Metropolitan Conservatory of Music

Mrs. WALTER FLETCHER, President.  
Mr. T. LLEWELYN ADAMS, Director,  
Late of Trinity College, London.

Teachers of the Organ, Piano and Vocal Culture. Italian method. Pupils coached for the stage and public performance guaranteed. Terms very reasonable. For particulars address or enquire of the president, Mrs. WALTER FLETCHER, 23 West 5th St., N. Y. City.

### HARRY DICKESON

Eccentric and Character Comedian.  
Disengaged from April 3d.  
Comic Opera, Burlesque or Farce Comedy.  
Repertoire 30 Operas.  
Communications DRAMATIC MIRROR.  
or The Defaulter Co., Syracuse, N. Y., 25, 26, 27.  
N. Y. — Loan of English, American, coster-monger songs, up-to-date, nightly sung by me. 5 cecorae, 1 song.

FOR RENT.—Elmwood Opera House. Seats 1,000. Population of town, 10,000. Suburban town, 20,000. Good stage. Ten sets of scenery. Will rent to right party for three, five or ten years. Best of rooms for eating. A good show town. House recently renovated. Refund given if required. Address WM. H. TROWBRIDGE, Proprietor, South Framingham, Mass.

## OPEN TIME

### GRAND OPERA HOUSE

#### NORFOLK, VA.

MANAGEMENT, STRONACH & RAYMOND.

Seating Capacity 1,200.

Stage 35x60 ft.

Four Private Boxes

Prices 15, 25, 35 and 50 cents.

The only popular priced house in the city, with a drawing population of 76,000.

Open time for good attractions having plenty of special and catchy printing.

Three Night and Week Stands. Matinees Wednesday and Saturday.

### Want Extra Strong Attraction for Opening Week April 5th.

Address STRONACH & RAYMOND.

### McFADDENS ROW OF FLATS



Star Cast of FAMOUS COMEDIANS, PRETTY GIRLS, ORIGINAL SCENERY, CATCHY MUSIC, NOVEL SPECIALTIES.  
GUS HILL, Sole Owner, 105 East 14th Street, New York.

## MAGGIE WESTON

### AT LIBERTY

Just closed a five weeks' engagement with MAKER HANKIN'S TRUE TO LIFE CO., making a big hit in the Irish part, Mrs. Higgins. Read what Mr. McKee Rankin says. Address care MIRROR.

## MARIE CARLYLE COMEDienne

Will accept engagement with responsible Stock or Repertoire Company for Spring or Summer.  
Address 35 West 42d Street, New York.

### OPEN AT

## Empire Theatre

#### HOLYOKE, MASS.

MARCH 28, 29, 31, APRIL 1, 2 & 3. WEEKS OF APRIL 5, 12, 19, 26, and later time open.

THE SAGES have just closed a big week at this house.  
Now booking Season '07-'08. Wire or Write  
A. F. T. WILSON,  
Lothrop Opera House, WORCESTER, MASS.

## WANTED

### AN INVESTMENT

Experienced manager will invest from \$1,000 to \$5,000 in anything appearing remunerative for this or next season. All communications strictly confidential.  
Address A. B. C., this office.

WANTED  
Operatic people, up in repertoire: good young operatic comedians, also leader, first-class pianist, sebor.  
PACKARD EX., 47 W. 23d St., N. Y.

FOR SALE or will Let on Royalty. A successful melodrama, fully equipped, elegant paper, special scenery.  
Address G. W., MIRROR.



## THE FOREIGN STAGE

### GOSSIP OF THE GAY FRENCH CAPITAL.

(Special Correspondence of The Mirror.)

PARIS, March 2, 1897.

The old story of an apparently staid man of family coquetting with an actress, and the complications which arise therefrom, is being told again at the Palais Royal in a new three-act comedy by Alexander Bisson and Maurice Hennequin, called *Le Terre-Neuve*. There are a great many ingenious details which serve to keep the audience entertained. The plot in outline is as follows:

An apparently model husband and father is Fortun Brunequill, who is middle aged and a deputy on the high road to a seat in the cabinet because of his reputation for strict probity in all the affairs of life. But as a matter of fact M. Brunequill is extremely fond of feminine society and has honored Angelina Plantefol, an actress of the Odéon, with his attentions, and has promised her a nice little house. While he is spending evenings with Angelina his wife, Adele, and his daughter, Cécile, discuss the nobility and virtue of his character. He has a secretary, Celestin Corbinet, who so admires his staleness that he has entered his service without pay, although a further reason of this service lies in the fact that Celestin loves Brunequill's daughter, Cécile. The young man is a very paragon of virtue himself, and having discovered Brunequill's hypocrisy he resolves to resign his secretaryship. Brunequill's old friend Fontaine has meanwhile remonstrated with the reprobate and advised him, for the sake of his family, to reform. He suggests that a virtuous son-in-law might be useful in watching over him and keeping him straight. Brunequill, who is filled with remorse, and addressed scathing denunciations to a solemn portrait of himself, takes upon the idea with avidity. At this moment Celestin, who intends to announce his resignation, enters. Brunequill appeals to the secretary to save him from himself, to be his son-in-law and his guardian. The young man is much pleased and consents, but as a precaution against backsliding he has Brunequill sign a paper acknowledging that for twenty-two years he has been deceiving his wife. This paper the secretary proposes to use if Brunequill falls from grace. When everything had been settled and virtue seemed to be triumphant, Angelina enters and reminds Brunequill that it is the anniversary of their first joyous meeting. He capitulates immediately.

The second act shows Angelina's list, and that lady in the act of preparing the apartments for the little supper which she is about to give to her beloved Brunequill, preliminary to coaxing from him, with the coffee, the promised check for the little house. Angelina's sister, who is studying for the stage, is with her, and pending the arrival of the guest she entertains the audience with comic songs and recitations. Brunequill at last comes in determined to break the liaison then and there. Angelina sees that she must use all her art to overcome his firmness, which is fortified by a red silk handkerchief embroidered by his wife which he tied about his arm. She entreates and weeps and finally pretends to take poison. Brunequill in preventing this rash act takes a row. A policeman rushes in. He sees a pretty and an apparently abused woman, and commands Brunequill to kiss her. The latter does this without much persuasion, and in the midst of his manifestations of affection Celestin enters, and is persuaded with difficulty that these manifestations are not voluntary. Angelina has left the room, and in her absence Celestin tells Brunequill that he can very quickly make her grow cold to him. The secretary has a private interview with her and tells her that Brunequill is bankrupt, and that he, Celestin, has come into a fortune. The lady then embraces Celestin and casts Brunequill off. When she perceives the trick that has been played upon her she creates a great disturbance, the police enter, and the party are taken to the station. This puts Celestin in a bad light with his sweetheart, Cécile, who does not understand the circumstances and madame learns of her husband's misdoings. But while things are in an awful stew a telephone message comes that Brunequill, because of his high character, has been made a member of the cabinet. In her pride his wife forgives him, and the young lovers are united.

The comedy is very well acted and has scored a success.

Anna Held will be a little more chary of breaking contracts in the future. She has just been ordered to pay M. Marchand, of the Folies-Bergères, \$5,000 for indulging in this favorite pastime of capricious singers.

M. Tésand, who has been prompter of the Comédie-Française for thirty years, has resigned his position, and all the journalists of Paris are after him for the little romantic stories which he has gained knowledge of from his little dark hole in the wings of the Comédie-Française.

L. A. H.

### AUSTRALIAN DRAMATIC TOPICS.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., Feb. 15.

Since last writing changes have been numerous at our theatres. Sydney was unable to give financial support to the number of entertainments which last Christmas saw launched here. Charles F. McCarthy's production of *True Irish Hearts*, which followed *Lady Harney*, proved a regular frost, running two consecutive nights. At the Palace Theatre of Varieties there was also some little trouble, and those interested did not know who to look to, George Adams, who was generally supposed to be financing the show, disclaiming all interest, except as owner of the theatre. Phil Gotscher was nominally lessee, and now, although things have to some extent been set right, legal trouble is likely to be forthcoming.

Harry Richards is now lessee of the Palace, and runs it in conjunction with the Tivoli and the Opera House at Melbourne. He also has a couple of companies on the road. The contracts of the Palace Theatre artists were in most cases taken over by Richards, who now practically has a monopoly of the variety business in Australia. He will leave for London, the Continent, and America's most immediately in search of fresh talent. J. W. Winton will accompany him. Carl Herby has concluded his engagement with Richards, and is going to tour New Zealand on his own account.

C. B. Westmacott's Xmas pantomime, *Sinbad the Sailor*, proved a big success at Her Majesty's Theatre. A strong revival of *The Silver King* is now running to good business. Scot Inglis is the Willford Denver, and repeats his recent success in Melbourne in the same part. Our local critics place his representation of this character on a rank with that of any previous actors in Australia. Harrie Ireland plays sympathetically as Nellie Denver, but Cecil Ward is miscast as the Spider. The jokes of Harry Roberts are one of the best we have seen here. The others of the cast, without calling for special mention, are good, and the production altogether is a notable

one. Westmacott will move shortly to the Royal, where he will continue his dramatic season. Frank Barnes will then resume his old duties as manager in front.

George Reynolds is closing his season at the Royal with a revival of *The Two Orphans*. His productions this season were: *Cheer Boys Cheer*, *Tommy Atkins*, and a revival of *The Lights of London*. He is about to tour N. W. Zealand, which country he has not visited for ten years.

The Prisoner of Zenda company opened at the Melbourne Princess on Saturday last and was well received. The artists specially imported for this play include Julius Knight, Henry Carvill, Gaston Mervale, W. F. Hawtre, Ada Ferrar, Elliott Page and Nellie Mortyne. Among the local actors engaged are Harry Hill, Dick Stewart, Arthur Lissant, Mario and George Majeroni and C. Wakefield.

Frank Thornton is now at the Criterion with *The Strange Adventures of Miss Brown*. The company which he brought out is compact and the farce goes extremely well. Noney Senbrooke is charmingly girlish as the Ward in *Chancery*. Bessie Rignold, an old Australian favorite, and her husband, Guyton Heath, Elsie Carew, Metor Felham, and Herbert Terry, son of Edward Terry, do good work.

The Brough Comedy company, during their recent season at the Criterion, produced with success *A Woman's Reason*, *Nancy & Co* and *A Woman of No Importance*. Edward Ferrar, the new juvenile lead in place of Cecil Ward, has a fine stage presence and melodious voice, but as an actor many of the local vintage could give him points.

By to-day's *Trisco* mail steamer *Henry Len*, the imperator of notables, returns to England, via New York. During his too brief stay he has been much appreciated, and on Thursday last was tendered a big fare-well benefit at the Palace. By the same boat R. C. Burt, a young and promising Melbourne journalist, who has done good work as dramatic critic on the *Age*, leaves for New York, where he intends to try his luck.

In connection with the present Silver King production in Sydney, it may be of interest to give a list of the previous Willford Denvers and jokes of the Australian stage. George Titheredge was Denver in the original 1884 production and Phil Day, Jakes. Other Denvers were Laurence Cantley, George Rignold, Edward Sam, Walter Bentley, and King Hedley. Jakes has been interpreted successively by H. H. Vincent, G. W. Anson, J. R. Greville, Stirling White, Bland Holt, Lachlan McGowan, and William Elton.

Edwin Geach, junr., at present with Frank Thornton, is to pilot Carl Hertz through New Zealand. L. J. Lohr is managing for Thornton. To-night Jessie de Grey, a London serio-comic, is to appear at the Palace Theatre.

Matas, Williamson and Musgrove's Melbourne Pantomime which has just concluded its long run in the Victorian capital, is to follow *The Silver King* at Her Majesty's. The cast is now strengthened by the addition of the comedian, R. G. Knowles.

Bellman and Moore are firm favorites with patrons of the Palace Theatre; their sketches are decidedly above the average.

Alfred Dampier has been getting good notices from the Adelaide critics for his Captain Starlight in *Robbery Under Arms*.

Charles F. McCarthy and Frank Clark have joined forces and formed a smart variety company to tour the provinces. Mrs. Potter and Kylie Bellaw, on their return to Melbourne, will give an open air performance of *As You Like It* in the grounds of Government House in aid of the Indian Famine Relief Fund.

Madame Emily Soldene, who has returned from England, sang two songs at Henry Lee's benefit.

MELBOURNE, Feb. 15, 1897.

The pantomime season at the Princess Theatre is now being brought to a close. For the final production an additional attraction is *The Lucifers*, who made their first appearance last Saturday with great success. R. G. Knowles, Mr. Laurie, Florrie Young, and May Pollard were particularly successful. The theatre was crowded at both the matinee and the performance in the evening.

There was a large attendance at the Theatre Royal on Saturday evening when the spectacular drama, *For England*, was produced by Bland Holt's company. It is announced that the play will be withdrawn at the end of the week to make room for the drama, *The Derby Winner*, which is said to be one of Mr. Holt's best pieces.

The Opera House variety entertainment on Saturday attracted a large audience. There was an excellent programme, in which H. Richards, Chas. Godfrey, the Allisons, Alice Lesmar, J. Coleman, Harry Shine, W. Whitburn, and the Valda Sisters took part.

Henry Bracy has completed the work of organizing his opera company. The company will make its first appearance at the Lyceum Theatre, Sydney, in the *Beggar Student*.

The Bijou Theatre has been reopened by the Brough Company with *A Woman of No Importance*. The performance was a great success. Mrs. Brough, Mr. Titheredge, Miss Temple, Miss Hardy, Mr. Brough, Mr. Carey, and Mrs. Henry Bracy all have excellent parts.

Eva Clements and D'Arcy Stanfield are appearing in the revival of *The Silver King* in Sydney.

Great preparations are being made for the production of the latest dramatic novelty, *The Prisoner of Zenda*, which will be staged on a lavish scale. The scenery which is being painted by George Gordon will be similar in every detail to that used when the play was produced in London. Julius Knight is the leading man.

Mrs. Potter and Mr. Bellaw's season will not finish in New Zealand until March. They will return to Melbourne by way of Tasmania, probably playing in Hobart and Launceston for a week or two.

Frank Thornton will return to the Bijou Theatre for a few nights after the Brough season.

Harrie Ireland is playing lead in *The Silver King* at Her Majesty's Theatre.

It is rumored that H. Richards will take the Theatre Royal at Easter while the Opera House is being rebuilt.

Amy Sherwin has returned to London after a most successful season in South Africa.

Mr. Richards will leave for London at an early date to look up talent in England and America for his three Australian theatres.

The "Chinatown Whizzer," Lawton, opened at the Sydney Palace last Saturday for a short season.

Williamson and Musgrove have secured the Theatre Royal, Adelaide, for Easter.

The Lucifers, specially engaged in America by Williamson and Musgrove, made a most successful debut in Matas on Saturday last. Over 150,000 people have paid admission to witness the pantomime.

JAMES M. ROBINSON.

McJinney, Vincennes, Ind., booking W-98.

### NEW YORK THEATRES.

**WALLACK'S** BROADWAY & 25th ST.  
Evenings at 8:15. Mats. Wed. and Sat. at 2.

MR. THOS. D. VAN OSTEN PRESENTS

## MISS MANHATTAN

A drama, in three acts.

New faces, new ideas, new music.

Book by George V. Hobart.

Music by F. Fuchring and Herman Perlet.

### BROADWAY THEATRE

Broadway and 41st Street.

MR. ANDREW A. MCCORMICK, . . . . . Manager  
Handsome and safest theatre in the world.  
First time in America.

ALPHONSE DAUDET'S beautiful love drama.

## L'ARLESIEUNNE

The Woman of Arles.

Adapted by Chas. Henry Maltzer and W. Schutz.

Music by GEORGES SIZET.

Evenings 8:15. Matinee Saturday 2:15.

**EMPIRE THEATRE** BROADWAY AND 40TH ST.  
CHARLES FROMMAN, . . . . . Manager.

Matinee Wednesday and Saturday.

The Brilliant Romance.

## UNDER THE RED ROBE

From Stanley Weyman's novel, by Edward Ross.

With the EMPIRE THEATRE CO.

Best success in the history of Empire successes.

Evenings 8:20. Matinee at 2:15.

**DALY'S** BROADWAY AND 86th ST.  
Under the Management of Augustin Daly.

Every evening 8:15. Matinee Wed. and Sat. at 2.

Tues., Thurs. and Sat. evngs., and Wed. and Sat. Mat.

## ADA REHAN in THE WONDER

Wednesday evening.

George Edwards' Japanese Musical Comedy THE

## GEISHA

Friday evening, The Magistrate.

### KNICKERBOCKER THEATRE

Cor. 25th St. and Broadway.

AL HAYMAN & CO., . . . . . Proprietors.

3rd WEEK.

## BOSTONIANS

Barnes & McDonald, . . . . . Proprietors.

Direction of Frank L. Purdy.

Magnificent production of

## THE SERENADE

Book by Harry R. Smith, Music by Victor Herbert.

Evening at 8:15. Matinee Saturday.

### HOYT'S THEATRE

21th STREET, near Broadway.

HOYT & McKEE, . . . . . Props. and Mgrs.

Smyth & Rice's Splendid Company

## MY FRIEND FROM INDIA

March 23, 100th performance, Souvenir.

Evenings at 8:20. Matinee Saturday.

### GARRICK THEATRE

25th STREET, near BROADWAY.

Hoyt and McKee Lessees. . . Charles Fromman, Mgr.

## THE FUNNIEST YET.

Charles Fromman's novel comedy.

## NEVER AGAIN

By Maurice Desvalliers and Antony Marx.

Biggest and best company ever presenting a farce comedy.

Evenings at 8:15. Matinee Saturday.

### HERALD SQUARE THEATRE

CHARLES E. EVANS, . . . . . Proprietor.

W. D. MANN, . . . . . Manager.

Rice's Great Hit.

## THE GIRL FROM PARIS

Music by Ivan Caryll. Book by George Dance.

Wed. and Sat. Matinee at 2.

### MURRAY HILL THEATRE

Lexington Ave., 41st and 42d Sts.

Matinee Wednesday and Saturday.

A complete production

GEORGE RICHARDS and

EUGENE CAMPFIELD presenting

## Hoyt's A Temperance Town

### LYCEUM THEATRE

24th Avenue 23d Street.

DANIEL FROMMAN, . . . . . Manager

THE LYCEUM THEATRE STOCK COMPANY

"One of the greatest of the Lyceum successes."

## THE MAYFLOWER

By L. M. Parker, co-author of Rosemary.

Evenings at 8:20. Thurs. & Sat. Mat. at 2.

### B. F. KEITH'S NEW UNION SQUARE THEATRE

E. F. ALDER, . . . . . General Manager

J. AUSTIN FRYER, . . . . . Resident Manager

Devoted to Mr. Keith's Original Idea.

## CONTINUOUS PERFORMANCE.

Successful Since July 3, 1885.

### BEST VAUDEVILLE IN NEW YORK

### NEW YORK THEATRES.

#### GRAND OPERA HOUSE

24th Avenue and 24th Street.

AUGUSTUS PITOU, . . . . . Lessee and Manager

J. DUKE MURRAY, . . . . . Business Manager

Matinee Wednesday and Saturday at 2.

Daniel Fromman's special company.

Presenting the great play

## THE PRISONER OF ZENDA

With Isabel Irving, Howard Gould, Maude Odell,

Walter S. Hale, Arthur Elliot, E. F. McClannan.

### AMERICAN THEATRE

404 ST. near BROADWAY

MR. T. H. FRENCH, . . . . . Manager

Last week, *The Popular Success*.

## AT PINEY RIDGE.

By David Higgins.

Evenings at 8:15. Mats. Wed. and Sat. at 2.

Next week—Clay Clement.

### HAMMERSTEIN'S OLYMPIA MUSIC HALL.

Evenings at 8:15. Admission 50c.

## Mrs. Radley Barton's Ball

in Greater New York.

Preceded by a strong vaudeville bill, including last

week of AUGUSTE VAN BIENE.

### 14TH STREET THEATRE

NEAR 6TH AVE.

J. WESLEY ROSENQUEST, . . . . . Manager

"Standing Room all the time." 2d MONTH.

## CHAUNCEY OLCOTT

In the enormously successful Irish play,

by his manager, Augustus Pitou,

## SWEET INNISCARRA

by his manager, Augustus Pitou.

### KOSTER & DIAL'S

ONLY MUSIC HALL IN AMERICA.

HENRY E. DIXEY AND 75 OTHERS

In a big Vaudeville surprise.

## CAYEST MANHATTAN.

### WEBER & FIELDS'S BROADWAY MUSIC HALL.

Broadway and 25th Street. Matinee Tues. and Sat.

ad month of the amazing burlesque

## UNDER THE RED GLOBE

First production of the living picture machine

### GARDEN THEATRE

Cor. 25th St. and Madison Ave.

CHARLES FROMMAN, . . . . . Manager

First work of the FAREWELL AMERICAN

ENGAGEMENT of the distinguished actress

## OLGA NETHERSOLE

Direction of Daniel and Charles Fromman,

in her successful dramatic production,

## Carmen

Evenings 8:20. Matinee Saturday.

### STAR THEATRE

Broadway near 14th St.

Under Direction of R. M. GULICK & CO.

HOLLIS E. COOLEY, . . . . . Resident Manager.

Mats. Wed. & Sat. at 2. Evenings at 8:15.

## KATE CLAXTON - CHAS. A. STEVENSON

in the World Against Her.

Next Week—H. HENRY'S MINSTRELS.

### PASTOR'S Continuous Performances.

14th St. bet. 3d and 4th Aves.

Mr. and Mrs. Charles T. Ellis, Mr. and Mrs. Harry



## A CLEVER SOUBRETTE.



Carrie Lee Stoyie, whose portrait as Bobby Babbicomb, "fro' Lancashire," in A Lancashire Girl, appears above, is one of the cleverest soubrettes that have come to America from England, and also has liked America so well that she wishes to remain here. Miss Stoyie has an enviable and unique reputation upon the stage of England, where she has played Audrey with all the principal stars, and has toured under the management of Charles Wyndham, Wilson Barrett and Michael Gunn of Dublin. She has played in pantomime in all the leading British cities, and has originated many famous burlesque roles at Liverpool, Glasgow and other centers. In comic opera, too, she has won honor as Javotte in *Erminie*, as Claudine in *Tambour Major*, while as Lady Teazle, Kate Hardcastle, Maggie Macfarlane, Andy Blake and Bobby Babbicomb in the play already mentioned—written expressly for her—she is well known. In Scotch, French, or any other dialect parts, Miss Stoyie excels, and it is her wish to appear in one-act plays, introducing such types in the vaudeville houses. Miss Stoyie is proud of a bracelet given her by Madame Ristori, whom she supported for some time. She is best known in this country through a Western tour, when her favorite roles won admiration and praise. Wilson Barrett says of Miss Stoyie: "Like most people of any note in the theatrical profession, she was born in a theatre, cradled in a property room, and nourished on programmes."

## ACTORS' SOCIETY TO PRODUCE A PLAY.

One of the most significant events of the dramatic season will be the trial production by the Actors' Society of America, at the Broadway Theatre, on the afternoon of May 7, of *Fort Frayne*, a four-act emotional comedy of American army life, by Captain Charles King, U. S. A., Emma Sheridan Fry, and Evelyn Greenleaf Sutherland. The production at the Broadway Theatre is exceptionally interesting from several standpoints. First, as inaugurating the purpose of the Actors' Society to give a noteworthy trial production every year of one new play, selected by them from manuscripts submitted. Again, as presenting a play distinctly American in theme and authorship, the theme being the every-day garrison life of our army in the Far West, and the authors all American by birth and sympathies. Again, the production will be noteworthy as calling together a brilliant representative audience from army and literary circles, including several theatre parties from Boston and from the West. And yet, again, it will be of memorable interest in that of the players who will appear in the cast, not one but is well known, and many are distinguished favorites, not only in New York, but the country over. The directors of the Society have allotted the parts, and are awaiting replies from those requested to participate.

## TWELFTH NIGHT CLUB SOCIAL.

Julia Marlowe was the guest of honor at the meeting of the Twelfth Night Club, on March 16, when Fielding Rosselle directed a delightful entertainment including numbers by Mrs. Ella Jocelyn Horne, Mrs. Dorothy Harrington Ravel, Jeanne Hellenbeck, and Miss Rosselle herself. The hostesses were May Robson, Marie Vallois, Minnie Lewis, and Nora Lamson. Robert Taber was the only gentleman in the pleasant gathering which included Viola Allen, Mrs. Charles Gordon, May Standish, Florence Kochler, Grace Huxford, Miss N. S. Swan, Mrs. Austin Smith, Mrs. Janet Lewis, Mrs. Edwin Arden, Mrs. Gertrude Eastman Perkins, Mrs. Clinton W. Bagg, Mrs. Clarence Burns, Minnie McLenn, Mrs. George Gibbs, Ina Hamer, Marguerite Tuillidge, Elizabeth Tyree, Laura Graves, Mrs. Frank Reeder, Mrs. Bronson Howard, Mrs. Arthur Dyett, Beale Geary, Mrs. L. A. Nichols, Selena Fetter Royle, Mrs. C. D. Doubleday, Maud Banks, Maude Monroe, Maude Hosford, Mrs. C. A. Doremus, Minnie Wheeler, Mrs. Settle Blume Sterne, Mrs. Thomas Whiffen, Pauline Scheible, Laura A. Charnley, Mrs. Robert Mantell, and Mabel Stephenson.

## FREE STOP-OVER AT WASHINGTON.

On all through tickets between the east, west, north and south, reading via Baltimore & Ohio Railroad, a stop-over at Washington can be secured, without extra charge for railroad fare, by depositing the ticket, upon arrival at Washington, with the B. & O. station ticket agent at that point. Washington is always attractive to visitors, and particularly so while Congress is in session. This arrangement for stop over privilege will doubtless be appreciated by the public, and will bring to the National Capital many travelers to view its superb public buildings, monuments, museums and thoroughfares.

## AUDITORIUM, GALESBURG, ILL.

Auditorium, Galesburg, Ill., has April 5 to 25 open. Time all open after May 9. Some open dates in weeks April 25 and May 3. First-class one night stands and repertoire co's booked. Theatre open all Summer. Only theatre in city. No opposition. All factories now running. Population 24,000. Address or wire F. E. Berquist, Manager.

## ERRORS, GRAMMATICAL AND DICTIONAL.

Even Turkish endurance was not proof to [against] such hardships, and three battalions, when ordered to attack a stronghold, refused to stir until they had been given food.—*The Literary Digest*.

Uttill food had been given them.

Edwin Willett asks which is correct, "After laying off a week," or "After laying off a week"? When a manager lays off a company for a week, the members of the company lie off for a week. One may say, "I shall lay myself off for a week." The locution, "Laying off" is indefensible.

Lars generally [commonly] pay the penalty of their guilt. . . . The people generally applauded.—*N. Y. Sun*.

Here we have an example of the incorrect and of the correct use of *generally*. They are from the same paragraph. There are writers that never use *commonly* and seldom use *usually*, though it never occurs that one of the three will not serve better than either of the other two.

There is the effusive and demonstrative customer, who leads the salesman on to the pinnacle of exasperation and then, when he is at the top, he says: "I would like to keep the salesman dancing attendance on him for uncounted hours."—*Publisher's Weekly*.

To *aggravate* means to make worse, which clearly is not the meaning here intended.

I may state that my breakdown was chiefly due, as usual, to sleeplessness and nervous exhaustion, this time aggravated by curious cases.

Here we have an example of the correct use of *aggravate*.

Voters do not cast their ballots according to their convictions, but as they are ordered, and especially as they are paid to do so (to cast them).—*Toronto Saturday Night*.

Percy, indeed, while the plot was in full swing, paid several nocturnal visits to the Earl of Salisbury, and a few days before the fifth was given a government pass to London, after a visit into the country.—*The Westminster Gazette*.

The writer doubtless meant to say, A government pass to London was given to him.

Job Lee had a friend of the name of [named] William Eaton, who was a fisherman. Eaton was twenty years older than Job, but was *anxious* [eager] to have her for his wife. When he made the *proposition* [proposal] to Job his answer was: "Go win 'er or 'e 'e can, Bill."

"I feel splendidly [splendid]" he said: "I don't think I ever felt better in my life."—*N. Y. Evening Sun*.

To ensure attention, all communications, whether of a business or of a [of a] editorial nature, manuscripts, proofs, etc., must be addressed, not to the editors personally, but simply to *The Home Journal*.

The *of* is not imperative; not so, however, the *an*, which must be used, since we cannot say a *editorial*.

Madame Melba, the chief [greatest] coloratura singer of modern times, the successor to Madame Patiti in Italian opera, and the possessor of a voice whose beauty and technique now find no rivalry.—*Home Journal*.

Madame Melba's technique is probably what is meant.

Some painters excel in landscapes, but cannot execute [paint] portraits.—*Home Journal*.

The words were put into his mouth by a reporter. This he says over [under] his own signature.—*Home Journal*.

Under the guarantee of my signature. We always write under a date, though the date be at the top of the page. The date's being at the bottom has nothing to do with the matter.

I am not talking of the propriety of Mr. Burden's offering to do so, but of the District Attorney [Attorney's] taking it.—*N. Y. Evening Sun*.

Here is an error that is often made. Nouns and pronouns followed by a participle should be in the possessive case. This writer, we see, has *Burden* in the possessive.

The capture and conviction of Dunlop and Turner cost the city considerable, but not after all so much as such an important case usually does [costs], because the prisoners pleaded guilty.—*N. Y. Evening Sun*.

What objection is there to repeating cost? General depression in the jewelry trade, which has been long continued, is said to be the cause of the financial [pecuniary] troubles of the company.—*N. Y. Evening Sun*.

His bold, courageous, and ardent spirit went before, and he anticipated [forewarned] the impediments of Pym and the rest of the victims of Crosswell.—*Hood's Life of Crosswell*.

*Anticipate* is a much abused word. Some of the dictionaries are not safe guides for one who would use the word correctly—"The Standard," for example, is one. "The Standard" quotes Emerson: "If I know your secret, I anticipate your argument." Now if Emerson meant *foresee*, which is probable, why didn't he use *foresee*, which surely would make the thought much clearer? But Emerson, unlike most writers, had no relish for clearness—when he was the writer.

In answer to an inquirer: "Differ with" is the locution that some grammarians contend for, though "differ from" is the more common. Those who prefer "differ with" use the other locution when it is a question of physical difference.

## HARRY BLANEY AS A WIRE WORKER.

When Harry Clay Blaney originated the part of Jim Harland, the ambitious messenger boy in *The Limited Mail*, he was obliged to learn telegraphy for the telegraph scene. He still remembers the "Morse," and found it useful a few days ago. While playing over the New England circuit it seems that his baggage car was left behind, and Manager Vance was in great fear lest it should not arrive in time for the evening performance. Mr. Blaney and Mr. Vance argued with the stubborn trainmaster for over an hour to get the car over on the fast train which would arrive in time, but the trainmaster could not see it that way. As they left the office the operator of the junction at which the baggage car was lying called over the wire and Mr. Blaney in a spirit of mischief answered the call. The operator said: "What shall I do with that Boy Wanted car? No. 6 is ready to start." Mr. Blaney seized the opportunity and answered: "Well put it on No. 6; it will be O. K." No. 6 left with the car, and now the trainmaster and the operator at the junction are trying to settle who gave the order.

## SUMMER AT THE KNICKERBOCKER.

The first annual Summer season at the Knickerbocker Theatre will be inaugurated in May with an elaborate production of a new extravaganza entitled *A Round of Pleasure*, the book for which is being written by Sydney Rosenfeld and the music by I. W. Englander. Preparations are already under way for an especially attractive presentation, and the engagement of a company of unusual ability is promised.

## DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed to us to reach us on or before that date.

## DRAMATIC COMPANIES.

**ATHEA DARE** (Robert Lowe, mgr.): Montreal, P. Q., March 23-27; Toronto, Ont., 29-April 3. **AT GAY CONY ISLAND** (Matthews and Bulger): Philadelphia, Pa., March 23-27.

**A BOY WANTED** (Blaney's; Clay T. Vance, mgr.): Balmora, Pa., N. Y., March 23, Schenectady 24, Poughkeepsie 25, Yonkers 26, Elizabeth, N. J., 27, Philadelphia, Pa., 29-April 3.

**A RAILROAD TICKET** (Willie E. Rorer, mgr.): Rochester, N. Y., March 23-24, Cleveland, O., 25-31. **ADA REHAN** (Augustin Daly, mgr.): New York city—indefinite.

**ALCANTARA STOCK** (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

**AT PERRY HICKS** (Benjamin Higgins, mgr.): New York City Feb. 23—indefinite.

**A BAGGAGE CHECK** (Blaney's; W. S. Butterfield, mgr.): Lookout, La., March 27.

**ALABAMA** (Clement Bainsbridge, mgr.): Hontsville, Ala., March 24, Decatur 25, Jackson, Tenn., 26, Dyersburg 27, Paducah, Ky., 28, Metropolis, Ill., 30, Cairo 31.

**A BERRY TIME** (Fitz and Webster, props. and mgrs.): Carbondale, Pa., March 24, Pittston 27, Naticoke 29, Bloomberg April 2, Lewisburg 3.

**ANDREW MAC** (D. W. Trues and Co., mgrs.): Hoboken, N. J., March 23-24, Elizabeth 25.

**BANCROFT THE MAGICIAN** (Ed L. Bloom, mgr.): Syracuse, N. Y., March 23, Auburn 24, Geneva 25, Canandaigua 26, Lyons 27, Rochester 28, 30, Johnstown 31, Albany April 1, 2, Troy 3.

**BROTHER FOR BROTHER** (Davis and Keogh, mgrs.): New York city March 15-27.

**BURGESS WILSON CONNOR** (Monte Thompson, mgr.): Fall River, Mass., March 23-27, Hiddford, Me., 29-April 3, Haverhill, Mass., 5-10.

**BUNCH OF KEYS** (Gus Bothner, mgr.): Rochester, N. Y., March 23-24, Oswego 25, Utica 26, 27.

**BUCKLER STOCK** (George Buckler, mgr.): Atlanta, Ga., March 5—indefinite.

**BOWERY GIRL** (Lillian Kean; Jack Lodge, mgr.): Galt, Cal., March 23, Goshute 24.

**BLACK SWAN** (Hoyt and McKee, mgrs.): Trenton, N. J., March 23, Easton, Pa., 24, Allentown 25, Boston Conn'dy (H. Price Weber, mgr.): Marlboro, N. H., March 23-30.

**BOWERY GIRL** (L. A. Solomon, mgr.): Cincinnati, O., March 21-27, Cleveland 29-April 3.

**BALDWIN-HILLVILLE** (New Orleans, La., March 23-27. **CAUTION CLARENCE** (S. R. and G. Schenck, mgrs.): Brooklyn, N. Y., March 23-27, Philadelphia, Pa., 29-April 10.

**CROW SISTERS** (Moonmouth, Ill., March 23-27. **COON HOLLOW** (Norwich, N. Y., March 23, Allensville 24, Middletown 25, Sing Sing 26, Saratoga 27.

**CLARENCE-ST. FELIX** (Will E. Calhane, mgr.): Georgetown, S. C., March 23-24, Camden 25-27, Marion 29-31, Darlington April 3.

**COLUMBIAN FARMERS** (George Bowles, mgr.): Cleveland, O., March 23-27, Hittsburg, Pa., 29-April 3, Baltimore, Md., 4-10.

**CHARLES COOK** (Amsterdam, N. Y., March 23-27, Springfield, Mass., 29-April 3.

**CHARLEY'S ADVENT** (Julius Cahn, mgr.): Atlantic City, N. J., March 27, Baltimore, Md., 29-April 3, Washington, D. C., 5-10.

**CHANCEY OLIVER** (Augustus Pilon, mgr.): New York city, Jan. 25—indefinite.

**CORSE PAYTON** (W. E. Dunson, mgr.): Manchester, N. H., March 23-27, Worcester, Mass., 29-April 3, Waterbury, Conn., April 5-10.

**CHERRY PICKERS** (Augustus Pilon, mgr.): Chicago, Ill., March 21-April 10.

**COURTESY INTO COURT** (May Irwin): New York city Jan. 4—indefinite.

**CONVENTION WOMAN** (Hoyt and McKee, mgrs.): Baltimore, Md., March 23-27, Brooklyn, N. Y., 29-April 10.

**CURA'S VOW** (Keenington and Tryon, mgrs.): Philadelphia, Pa., March 23-27, New Haven, Conn., 25-31, Hartford, April 1, 2, Holyoke, Mass., 3, Boston 5-10.

**DARKEN ROMMA** (Sidney R. Ellis, mgr.): Boston, Mass., March 23-27.

**DANIEL SULLY** (J. H. Davis and Co., mgrs.): Elyria, N. H., March 23, Lowell, Mass., 25-27.

**DAN MCCARTHY** (Jersey City, N. J., March 23-27, Paterson 29-31, Norwalk, Conn., April 2, Hartford 3.

**DONALD ROBERTSON AND BRANDON DOUGLAS** (Balmora, Pa., N. Y., March 24, Little Falls 25, Norwich 26.

**EDWIN MCLINTOCK** (Norfolk, Va., March 23-27. **EDWARD HARRISON** (Philadelphia, Pa., March 23-27.

**8 BELLS** (Western; John P. Byrne, prop.; Walter Lotter, mgr.): Detroit, Mich., March 23-27.

**8 BELLS** (Eastern; J. F. Byrne, prop.; W. E. Flack, mgr.): Rochester, N. Y., March 23-27.

**ELROY STOCK** (Edwin Elroy, mgr.): Altoona, Pa., March 23-27.

**EMPIRE THEATRE STOCK** (Charles Frohman, mgr.): New York city, Dec. 23—indefinite.

**E. S. WILLARD** (Chicago, Ill., March 8-April 10. **ELIHO R. SPENCER** (W. M. Goodhue, mgr.): Connellsville, Pa., March 23, McKeesport 24, Washington 25, Wheeling, W. Va., 26, 27, Oil City, Pa., 29, 30, Jamestown, N. Y., 31, Rochester, 1, 3, Buffalo 5-7.

**E. H. SOYER** (Daniel Frohman, mgr.): Providence, R. I., March 23-27.

**ELDON COMSTOCK** (H. F. Franklin, mgr.): Cranfordville, Ind., March 23-27, Terre Haute, 29-April 3, Paris, Ill., 5-10.

**ELLINGWOOD PLAYERS** (Marysville, O., March 23-27. **EUGENIE BLAIR** (Robert Downing, mgr.): New Albany, La., March 23-April 17.

**EMMA WARREN** (Durham, N. C., March 23-27.

**VIN MARIANI**  
(MARIANI WINE)  
THE IDEAL FRENCH TONIC.  
"In truth, Vin Mariani is of such excellent quality, it is perfect, gives health, drives away the blues."  
Victorien Sardou.  
At Duane and Fanny Chambers. Avoid Quinine.  
Sent free, if this paper is mentioned.  
Descriptive Book, Portraits and Autographs of Celebrities.  
MARIANI & CO.,  
Paris: 41 Boulevard Haussmann. N. Y. 100 West 14th St., New York.  
Lancaster: 220 Oxford Street.

**SOUSA**  
AND HIS  
UNRIVALLED  
BAND  
ON TOUR  
Receipts and Enthusiasm Unprecedented in the History of Concert Giving.  
HOME OFFICE, CARNEGIE HALL.

**HUNTER BALTIMORE RYE**  
The American Gentleman's Drink.  
FOR CLUB, FAMILY AND MEDICINAL USE.  
THE BEST WHISKEY IN AMERICA  
Endorsed by Leading Physicians.  
To ladies oblige to us: a stimulant it is recommended because of its Absolute Purity, Gentle Mellowness and Great Age.  
Sold at all First-class Cafes and by Jobbers.  
WM. LANAHAN & SONS, Baltimore, Md.

**A. J. CAMMEYER**  
ONE AVE. COR. 20TH STREET  
NEW YORK CITY  
THE GREATEST THEATRICAL SINE MANUFACTURER IN THE WORLD  
Banners, Designs and References furnished on application.

**POMMERY "SEC"**  
and  
CHAMPAGNE NATURE (VIN BRUT).  
Served at the banquets in Cherbourg and Versailles tendered by the French nation to the CZAR of RUSSIA.

**PLAYS**  
WE have the largest stock in the U. S. Our catalogue describes 1,000 printed plays which may be performed free of royalty. We are also agents for royalty plays. 120-page catalogue sent free on application. The Dramatic Publishing Company, 338 Dearborn St., Chicago.

**WILFRID NORTH**  
Jonathan, in Toss of the D'Urbervilles.  
NRS. FISKE'S COMPANY.

**APPLETON P. CLARK, JR. ARCHITECT**  
THEATRES A SPECIALTY.  
Fire-proof and Cantilever Construction, Sightline, and Acoustics.  
655 F St., N. W. Washington, D. C.

**ALBERT S. WARNER, Attorney & Counselor-at-Law,**  
1200 Broadway, Cor. 34th St., New York City, N. Y.  
Divorces obtained, contracts drawn, suits brought and defended for breach of contract, salaries collected. All legal matters promptly attended to. Candidates for.



**Mr. Marshall P. Wilder**  
Permanent address care New York City Post Office.

**Alexander Kearney**  
"Gen. Loughlin." For Fair Virginia. En route.

**Addison Pitt**  
At liberty. Address 321 W. 32th St.

**Alida Cortelyou**  
At liberty. Address care this office.

**Arthur Giles**  
Light Comedy and Character. Address Mirror.

**Aida Rivers**  
Eccentric Comedy. At liberty. Address Mirror.

**Amy Lee**  
Comedienne. Invites offers. Care Mirror.

**Chas. A. McGrath**  
Leads. Woodward Warren Co.

**Chas. T. Payne**  
Produces opera, etc., with amateurs. Mirror.

**Carl Burton**  
Musical Director. Whitney's Rob Roy Opera Co.

**Dorothy Chester**  
Nancy Hawks Company. Address this office.

**Edward Webb**  
Henshaw and Ten Branch Co. 1896-97. En route.

**E. W. Morrison**  
Address care THE MIRROR.

**Fanny Denham Rouse**  
Re-engaged. Season 1898-99. Chalmers Padden.

**Francklyn Hurleigh**  
The Dude in Dr. Bill. En route.

**Frank E. Morse**  
Rep. Fanny Rice. At the French Ball. 1896-97.

**George E. Murphy**  
The Dude, When London Sleeps. Address Mirror.

**George H. Trader**  
"Zou-Zou" Australian Co., care W.P. Davis, 744 E 5th St.

**Harold Grahame**  
At liberty. Heavy.

**H. H. Forsman**  
The Girl I Left Behind Me. Empire Theatre, N. Y.

**Hattie E. Schell**  
Ingenu, Sourette (singing) 1407 Broadway.

**Jessie Bradbury**  
Versatile sourette. Contralto. Mirror.

**Jessie Burnett**  
Leads, Heavies, and Comedy. Address Mirror.

**J. A. Donahey**  
Baritone. Leads and Juveniles. Address Mirror.

**Julia Hanchett**  
Stuart Robson 1894-97. Heavies old women, 23 W 25th St.

**Linda da Costa**  
Githa Co. En route.

**Lotta Linthicum.**  
"Sign of the Cross." En route.

**Lena Ralston**  
Irving French Company.

**Lynn Pratt**  
Margaret Mather Co. 105 E. 45th St., N. Y.

**Marie Carsoni**  
Musical director, (Pianiste). At liberty. 321 W. 32nd St.

**Miss Lillian Burnham**  
Lucy, Heavies Across the Sea. En route.

**Miss Christie MacLe**  
Sourette. At liberty. Address Mirror.

**Miss Dell Ellerson**  
Lillian in Heavies Across the Sea.

**Max Knauer**  
Musical Director. At liberty. 320 E. 14th St., N. Y.

**Milton Nobles**  
120 First Place, Brooklyn, N. Y.

**Mr. Bassett Roe**  
Bonnie Prince Charlie, Wallack's Theatre, N. Y.

**Mr. Wadsworth Har**  
Care Mirror.

**Nellie Yale Nelson**  
23 West 25th Street, New York.

**KATHERINE GR**  
**AT LIBERTY.**



PROFESSIONAL CARDS.

**CHAS. A. GARDNER**  
SWEET SINGER  
In his great revival of **KARL THE PEDDLER**  
Grand Scenic Effects  
Elaborate Costumes  
Pictorial Printing  
This Play has made Karl  
Gardner fame and fortune  
Management DEL. S. SMITH, 42 South Centre Avenue, CHICAGO.

**Queenie Vassar**  
**AT LIBERTY**  
For Singing, Character or Ingenue Parts.  
Address 230 West 48th Street.

**BESSIE BONEHILL**

ADDRESS THIS OFFICE.

**FRED DE NOE**

COMEDIAN AND PARODIST.

Big Hit with Murray and Mack.

AT LIBERTY SEASON 1897-98.

Address this office, or per route.

**ADA BOSHELL**

DIALECT AND  
CHARACTER

6 Riverview Terrace, Morris Heights, N. Y.

**EDWIN MEYER**

AT LIBERTY. JUVENILES & COMEDY.  
Lord Drelincourt in Jim the Penman Co.  
Ended engagement Feb. 13, 1897.  
Mr. Meyer as Lord Drelincourt deserved emphatic praise.  
—Bangor, (Me.) Daily Commercial, Jan. 26, 1897.  
Address 1497 Broadway, New York City.

**FRANK DAVID**

Loading Comedian { and } Stage Director  
30 OPERAS  
156 W. 35th On tour Henshaw & TenBroeck.

**NINA MORRIS**

WITH  
**ROBERT MANTELL**  
Address Mirror.

**EDWIN THANHOUSER**

(LIGHT COMEDIAN.)  
ENGAGED SIR RICHARD CURSITOR.  
Charles Frohman's Sewing the Wind Co.  
Address care Mirror.

**JOHN STURGEON**

LEADING BUSINESS. AT LIBERTY.  
Permanent Address, Kittanning, Pa.

**MAYME TAYLOR**

PRIMA DONNA or LEADS.  
OPERA or COMEDY.  
Address Mirror.

**RUSSELL WARDE**

AT LIBERTY 1897-98.  
Permanent address, 1706 Lucas Place, St. Louis, Mo.

**WILLARD BLACKMORE**

Juvenile Leads.  
At Liberty or Summer Engagements,  
With Cummings Stock Co. Louisville, Ky.

**Joseph D. Clifton**

Wire your address  
LESLIE DAVIS.

A HIT!  
**WILLIAM BECHTEL**

As IKE EISENSTEIN in AN AMERICAN BEAUTY.  
Address Mirror.

**DAMON LYON**

BARITONE. With Augustin Daly's The Gelshu  
Company, Seasons 1895-96-97.

**NELLIE MASKELL**

Samantha Logan's H. C. Mier  
HUMAN HEARTS CO.

PROFESSIONAL CARDS.

**DAVID BELASCO**

Address Carnegie Hall, New York.

**FRANK R. MILLS**

LYCEUM THEATRE.

**GEORGIA CAINE**

ROSE in LOST, STRAYED OR STOLEN.

MINER AND BROOKS.

Address MIRROR.

**LULU TABOR**

AT LIBERTY '96-'97.

Address New Amsterdam Hotel, New York city.

**Eugene Jepson**

"Most excellent was  
Mr. Eugene Jepson as  
the ebullient and choleric  
sugar planter. His Jo-  
seph Johnson was not  
merely a piece of funny  
extravagance it was a  
bit of well thought-out,  
clear-cut, consistent character acting."  
—Rochester Democrat and Chronicle.  
Management of CHARLES FROHMAN.

**CLARA THROPP**

Now playing the title role in **THE GAY PARISIENNE** Duke of York's Theatre,  
London, Eng.

Address DUKE OF YORK'S THEATRE.

**W. A. WHITECAR**

AT LIBERTY.

With THOS. Q. SEABROOKE in  
THE SPECULATOR.

**LEANDER BLANDEN**

(Leading) "WHEN LONDON SLEEPS."  
Leander Blenden, as David Engelheart, an athlete, was the hero of the evening, and his part was made all  
that the author of the play intended that it should be. David Engelheart won the respect and approbation of  
all in the audience. — Boston Herald.  
Leander Blenden made a handsome and manly hero and looked every inch the athlete. — Boston Transcript.

**Mr. AND Mrs. Will M. Cressy**

(BLANCHE DAYNE)  
**CY PRIME and RICKETY ANN in The Old Homestead**

AT LIBERTY After May 30th. Address care Old Homestead Co.,  
(E. A. McFarland, -gr.) Or this Office.

**THOMAS W. KEENE**

Accompanied by and under the management of  
**CHARLES B. HANFORD.**  
THE PLAYS: Julius Caesar, Othello, Hamlet, Louis XI, Richelieu, Merchant of Venice, Richard III.  
Address CHARLES B. HANFORD, 204 F St., N. W., WASHINGTON, D.

**Gracie Cumings**

Singing and Dancing Soubrette.  
With Murray and Mack  
Four Seasons. AT LIBERTY MAY 10. Address Mirror,  
or per route.

**Joe Cawthorn**

Principal Comedian with Corinne, Season 1896-97.  
Conceded by Press, Public and Management, the greatest hit Ever Known as KILL VON KULL in  
"Hendrik Hudson."

**Katherine Rober**

TOURING WITH HER OWN COMPANY.  
SEASON 1896-97 OPENED AUG. 10, 1896. Address Mirror.

**WM. WOLFF**

GENERAL DIRECTOR,  
Castle Square Opera Co., in Philadelphia, Pa.  
Address Grand Opera House, Philadelphia, Pa.

**E. L. WALTON**

"ONE OF THE BEST CHARACTER ACTORS IN THE COUNTRY."  
Permanent address, Actors' Fund.

MANAGERS' DIRECTORY.

THEATRES.

ATCHISON, KANS.

ATCHISON THEATRE

800,000 New house. Seating capacity 1,200. Equipped  
thoroughly for the drama and spectacular productions.  
Stage and dressing-room conveniences unexcelled.  
Owner will manage. Now ready to book season of  
1897-98. Address

JOHN SEATON, Owner.

BERLIN, N. H.

WHITNEY OPERA HOUSE

Would like to hear from managers of first-class  
attractions. Population 8,000.  
The only house in Northern N. H. playing to popular  
prices.

E. S. BEANE, Manager.

BLOOMINGTON, ILL.

GRAND OPERA HOUSE

Playing first-class attractions only. Good open time  
for April and May. Now booking season 1897-98.

J. T. HENDERSON, Manager.

CLINTON, ILL.

RENNICK'S NEW OPERA HOUSE

W. B. Cudiff, Mgr. Only regular theatre in city.  
Change of manager after Jan. 1, 1897.

D. G. HENSON.

LOUISIANA, MO.

PARKS' OPERA HOUSE

First-class in all its furnishings and appointments.  
Best location. Band and Orchestra. Have done the  
business for the past five years. Still under the same  
business management and not afraid of the old house.  
It is the same score crowd as of old, so don't be bluffed  
or alarmed by exaggerated and erroneous statements  
but remember We Do The Business. So address

E. A. PARKS, Sr. & Jr., Owners & Mgrs.

NEW LONDON, WIS.

GRAND OPERA HOUSE

Population, 6,000. Ground floor. Capacity, 1,000.  
Ad from HICKY AND LUTSV. Props.

OWATONNA, MINN.

THE G. S. P. S. AUDITORIUM

Seating capacity 800. A new house, heated by  
steam, lighted by electricity. Pop. 6,000. On Chicago,  
Milwaukee & St. Paul, and Chicago Northwestern Rail-  
ways. First-class attractions wanted for 1897.

F. W. SIMON, Manager.

OSHKOSH, WIS.

GRAND OPERA HOUSE

Population, 20,000. The only theatre in the city.  
Ground floor. Capacity, 1,200.

J. E. WILLIAMS, Manager.

PORT JERVIS, N. Y.

GRAND OPERA HOUSE

GOOD OPEN TIME  
After March 13, 1897.

JACOB KADEL, Manager.

SOMERSET, KY.

GEN OPERA HOUSE

Now Booking for 1897-98.  
A \$10,000 first floor modern theatre. Seats 1,000.  
Spacious dressing rooms. Stage 24x7, proscenium  
opening 32x8. Population 4,000. Good one night  
stand. On Queen and Crescent R. R., within 150 miles  
of Cincinnati, O., Louisville, Lexington, Ky., Chatta-  
nooga and Knoxville, Tenn. Only first-class compa-  
nies booked. Write or wire

E. L. OGDEN, Mgr.

HOTELS, ETC.

LOGANSPOUT, IND.

THE GARNETT

Rates \$2.00, \$1.50, 00.

THE WOODOCK (36 block from Opera House)

Rates \$2.00 (special theatrical rate \$1.50 and \$1.00)  
the only first-class hotel at Logansport, Ind.  
Owned by The Logansport Hotel Co.

W. P. WATKINS, Genl. Mgr.

SPRINGFIELD, ILL.

ST. NICHOLAS HOTEL

ENLARGED AND REFURNISHED.  
Steam heat and electric light in every room.  
Two squares from Opera House.  
Nearest hotel to all railroad depots.  
Rates, \$2.00 per day. Rooms with bath, \$2.50

SPECIAL RATES TO THE PROFESSION.

JOHN MCCREERY,  
Prop.



## PROFESSIONAL CARDS.

## PROFESSIONAL CARDS.

**REUBEN FAX**

SPECIALLY ENGAGED  
for Charles Knickerbocker, Sr., Miss Manhattan, Co., Wallack's, March 22d.

Address Mirror.

JOE With Ward and Vokes. CHAS. A.  
**KELLY<sup>N</sup> MASON**  
Next Season in their own Comedy entitled **WHO IS WHO**

**FOREST FLOOD**

Season 1894-95 with Olga Netherole Company.  
1897—With Lillian Burkhart Dickson, "Dropping a Hint."  
Cincinnati, O., Pike's Theatre, Theatre, Mar. 23-27. Address 225 West 4th Street, N. Y.

HARRY CORSON **CLARKE**

Permanent address, Baldwin Hotel, San Francisco.

**WILLIS GRANGER**

ROMANTIC LEADING ROLE.  
Engaged by Augustus Pitou for COUNT DE NEIPPERG in Madame Sans Gene. Season 1896-97.

**ROBERT T. HAINES**

COUNT DE NEIPPERG in MADAME SANS GENE.

Specially Engaged by Mr. Pitou for Remainder of this Season.

**LAURA BURT**

MADGE in IN OLD KENTUCKY.  
INVITES OFFERS FOR NEXT SEASON after April 20.  
Address MIRROR.

**MACLYN ARBUCKLE**

Part two Seasons Frawley Stock Co. "Senator," "Bro. John," etc.

AT LIBERTY after March for Summer and next Season's engagement.

**AL H. WILSON**

AT LIBERTY FOR NEXT SEASON.  
Open for Eastern Dates. Have just finished ten weeks' season over Castle Circuit.  
BRAND NEW SPECIALTY. Address care this Office.

**EVELYN GORDON**

In Carmen, Lady Audley's Secret, and other standard plays.

Personal address 3113 Michigan Avenue, CHICAGO.

**J. LIVINGSTON MORGAN**

AT LIBERTY 1897-98.  
STAGE DIRECTOR  
for Denman Thompson Eleven Years. Address this Office.

**WILLIAM COURTLEIGH**

AT LIBERTY After March 27.

Address MARGARET MATHER'S COMPANY, Century Theatre, St. Louis, Mo.

**HARRY DULL**

Address MIRROR.

**ROSE EYTINGE**

71 IRVING PLACE, NEW YORK CITY.  
Will accept pupils or engagements for parlor readings. Actors or Actresses coached.

**MAY VOKES**

(TEDDIE)  
THE ORIGINAL TILLY MY FRIEND; FROM INDIA.  
Smith and Rice, Co. Address En route.

## PROFESSIONAL CARDS.

## PROFESSIONAL CARDS.

**D. H. HARKINS**

Address Mirror.

**MABEL AMBER**

Permanent address 25 West 4th Street, NEW YORK

**ISABELLE EVESSON**

AT LIBERTY.

Address care this Office.

MITTIE  
**ATHERTON**

PRIMA DONNA MEZZO-SOPRANO.

Piera MacDonald in "Rob Roy"—Whitney Opera Co., 1894-97.

**SYLVIA M. BIDWELL**

LEADS.

AT LIBERTY.

Address care Mirror.

MARIE **BATES**

Great Hit as Mrs. Murphy

CHIMMIE PADDEN 1894-97.

Address Mirror.

WILLIAM  
**BONELLI**

With MR. CLAY CLEMENT in "The New Dominion."

**KATE WATSON**

MADGE in A BOWERY GIRL, (Jack Lodge, Mgr.)

Her portrayal of Maggie Morrison, a tough girl, was good. She also sang and danced well, her specialty in the last act being particularly bright and pleasing.—Evening Item, Phila., Pa.

At Liberty April 17.

Address en route or care Mirror.

**HARRY LILLFORD**

Stephen Spettigue, in Charley's Aunt. 5th Consecutive Season.

BOY'S TRIP TO **NETTIE BLACK** HANLON'S  
CHINATOWN PANTASMA  
PRIMA DONNA SOPRANO. TITLE-ROLE  
1894-95 BLANEY'S BAGGAGE CHECK 1896-97. 1895-96  
Address Mirror or En route.

**ANNE SUTHERLAND**

LEADING BUSINESS.

Season 1896-97.

Georgia Cayvan Co.

**ARNOLD DALY**

JACK CASSIDY in JOHN BRADLEY'S MONEY.

WILLIAM BARRY'S NEW PLAY.

LILLIE ALLYN Character, Boys, or Ingenues.  
**GEORGIE LINGARD** Soubrette and Dancer.

Ninth Season.—The talented and versatile artist.—Double Specialty. En route with BOY WANTED Co. Permanent address, 1235 Dickinson Street, Philadelphia, Pa.

LAURA

**ALBERTA**

DISENGAGED AFTER MAY 15. Summer engagement and season '97-'98.  
Address care Grand Op. No., New Orleans, La., Mar. 21 to April 10.

**JARBEAU**

STARRING TOUR OPENS ABOUT SEPT. 1, 1897.

Address care ELAW & ERLANGER.

**AMELIA SUMMERVILLE**

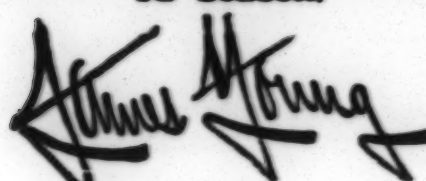
Whitney's Big Box Opera Company.

Address Mirror.



**PROFESSIONAL CARDS.**  
**CHAR. E. BLANEY PRESENTS**  
**HARRY CLAY BLANEY**  
 IN THAT BIG SUCCESS,  
**A BOY WANTED**  
 CLAY T. VANCE, Mgr.

**Lizzie Melrose**  
 COMEDIENNE  
 3d Season  
**CHAS. E. BLANEY'S**  
 Attractions  
 BOWERY GIRL IN  
 A BAGGAGE CHECK  
 Address per route.

3d Season.  
  
 Presenting  
**SCENIC**  
 Productions of Shakespeare.  
 Classic and Romantic Plays.  
 Now Playing. Tour Booked.  
 Address communications J. H. JENKINS,  
 "Telegraph" office, Baltimore.

**CORSE PAYTON'S BIG COMEDY CO.**  
 RECOGNIZED TO BE THE BEST.  
 HIS OWN CAR  
 LOADED  
 WITH  
 BEAUTIFUL  
 SCENERY  
 Corse Payton  
 Prop.  
 Address W. E. DENISON,  
 As per route.

**MAURICE FREEMAN**  
 WITH  
**ELECTRICIAN.**  
 En route.

**ELIZABETH GARTH**  
 LEADING BUSINESS.  
**AT LIBERTY**  
 Agents, at 428 W. 2nd Street.

**MR. GEOFFREY STEIN**  
 AS  
**AYOUB, the Afghan, in**  
**The Cherry Pickers.**

**ADELAIDE CHERIE**  
 Invites Offers for New York En-  
 gagement or Victory.  
 Address, Mirror, or 17 West 6th St.

**LEONORA BRADLEY**  
**AT LIBERTY** AFTER WEEK OF  
 MARCH 22d.  
 Address W. E. DENISON.

**VERNER CLARGES**  
 WITH  
**MR. AUGUSTUS PITOU**  
**THE CHERRY PICKERS.**  
 1896-97.

**MISS CARR SHAW**  
 Prima Donna Soprano.  
**SHAMUS O'BRIEN OPERA CO.**  
 Address Low's Exchange, 940 Broadway.

**NITA ALLEN**  
 WITH  
**My Friend From India Co.**  
 Hoyt's Theatre, N. Y.

**ELEANOR CAREY**  
 BUSY.  
 Address Mirror.

**PROFESSIONAL CARDS.**  
**Knox G. Wilson**  
 GERMAN DIALECT COMEDIAN.  
 A GOOD THING IN  
**A BOY WANTED**  
 Address En route.

**Alice Kauser**  
 DRAMATISTS' AGENT.  
 European & American Plays for Sale.  
 Address 1422 Broadway, New York.

**HALLETT THOMPSON**  
 LEADING MAN with JAMES O'NEILL CO.

**HENRY LEONE**  
 BARITONE. With KISMET.  
 Address 40 S. 12th Avenue,  
 Mount Vernon, N. Y.

**Sidney R. Ellis**  
 MANAGER.  
**DARKEST RUSSIA.**  
**BONNIE SCOTLAND.**  
 Address per Darkest Russia route in this paper.

**FRANK SMITHSON**  
 Formerly of the Avenue and Lyric Theatres,  
 London, England.  
 Has just produced the enormously successful comedy  
**THE GIRL FROM PARIS**  
 Open to Produce First-class Plays, Comedies or Operas  
 Address HERALD SQ. THEATRE, N. Y.

**R. A. BARNET**  
 Address DRAMATIC MIRROR.

**THERE IS ONLY ONE**  
**SADIE CONNOLLY**  
 Singing, Character Irish Comedienne.  
**AT LIBERTY**  
 First-class managers please address to  
 1449 SECOND AVENUE, N. Y.

**A. S. LIPMAN**  
 Specially Engaged with  
**Mr. JOSEPH JEFFERSON**  
 SPRING TOUR.

**BRIANT S. YOUNG**  
 AUTHOR-DRAMATIST.  
 PLAYS: Stray Chips, Jack Steward, Little Rogue,  
 AS YE SOW.  
 Address LEHI, Utah.

**MISS HELEN BANCROFT**  
 ENGAGED  
 WILSON BARRETT CO.  
 Address Lyric Theatre, London, Eng.

**Edward Owings Towne**  
 PLAYWRIGHT  
 AUTHOR OF  
 "Other People's Money,"  
 "In Old Madrid," "By Wits Outwitted."  
 Address 1325 Unity Building,  
 CHICAGO.

**EDMUND LAWRENCE**  
 (EN ROUTE)  
 E. H. SOTHERN COMPANY.  
 Permanent Address:  
 The Players, 16 Gramercy Park, N. Y.

**HARRISON J. WOLFE**  
 TITLE ROLE  
**JIM, THE PENMAN.**  
**GRACE GOLDEN**  
 "ERINA," BRIAN BOBU.  
 WHITNEY OPERA CO.

**ELOCUTION, ACTING, ETC.**  
**The American Academy**  
 OF THE  
**Dramatic Arts**  
 (Lycum School of Acting)  
**CARNEGIE LYCEUM.**  
 57th ST. and SEVENTH AVE.  
 Thirtieth year commences in October.  
 Full information sent on application.  
**FRANKLIN H. BARGENT** President.  
 Write for "Dramatic Studies."

**EMPIRE THEATRE**  
**DRAMATIC SCHOOL**  
 NEW YORK CITY.  
 A practical Training School associated with Mr.  
 Charles Frohman's Empire Theatre, from among the  
 students of which will be selected recruits for his  
 numerous dramatic organizations.  
 For full particulars, address  
 Address 2125 West 42nd St.,  
 NEW YORK.

**ALFRED AYRES, 218 W. 15th St., N. Y.**  
 INSTRUCTION IN ELOCUTION—all branches—and DRA-  
 MATIC ART. Author of "Acting and Acting," a book  
 for students of the actor's art. Price \$1.50. D. Apple-  
 ton & Co., Publishers.  
 There are certain chapters of the book that ought to  
 be printed in tract form and put into the hands of every  
 member of the dramatic profession.—Boston Evening  
 Transcript.  
 A remarkable book.—N. Y. Herald.  
 A critic of extraordinary skill and discretion.—Boston  
 Budget.  
 The book is an inspiration.—Woman's Magazine.  
 Able, honest and fair.—Boston Advertiser.  
 A volume full of charm.—Phila. Ev'g Bulletin.

**LAWRENCE SCHOOL**  
 —OF—  
**ACTING**  
 104 WEST 42d STREET, NEW YORK.  
**EDWIN GORDON LAWRENCE, Director.**  
 Send for Circular.

**Chicago**  
 SCHOOL OF  
**Acting**  
**HART CONWAY, Director.**  
 Handel Hall, 40 E. Randolph St., Chicago, Ill.

**STAGE DANCING**  
 Trial Free. Positions secured. Specialty Solo and Ballet  
 Classes daily. Performances, Sensations our Specialty.  
 NOTICE TO MANAGERS: Ballets Arranged: Ballet Girls  
 Furnished for Companies; also Solo  
 Call, select our clever people. Best references. Oldest school.  
 Terms low. Two teachers. Circulars.  
**PROF. DARR, 1788 Broadway, 56th St.**

**MME. BOSSI**  
 begs to announce her departure for Europe and wishes  
 to bid her pupils farewell for a short time. While in  
 Europe Madame Bossi will visit Paris, Milan, Vienna  
 and Berlin, for the latest artistic novelties. The same  
 will be taught on her return. Thanking you all for the  
 past.  
**MADAME BOSSI.**

**MR. PARSON PRICE**  
 (Formerly of Garden.)  
**VOICE CULTURE**  
 Speaking and Singing. Teacher of JULIA MARLOWE,  
 MAUDE ADAMS, LAURA SWEET, MARGARET FULLER,  
 MAUDE HOFFMAN, etc. Address—FANNY DAVENPORT.  
 Send for Circular. 18 E. 17th Street, New York.

**MR HARRY PEPPER**  
 Will receive pupils in voice culture.  
**NEW STUDIO.**  
 Ballad and Song Singing a Specialty.  
 1147 BROADWAY, bet. 26th and 27th Sts.

**Professionals Coached in Opera, Songs, Etc.**  
**MME. OLIVE BARRY, CERTIFICATED** authority  
 and exponent of the elder LAMPERTI. Thorough  
 foundation for beginners. Special terms to the profes-  
 sion. Studio, "The Oakland," 122 West 4th Street.

**Rose Beckett** Mistress de Danse. Originator  
 of new and up-to-date dances.  
 214 W. 42d Street, New York.

**MEET EVERY**  
**WEDNESDAY**  
 AT 8 P. M.  
 183 W. 23d Street, N. Y.  
 Applicants for membership address Secretary.

**MERRY, DeLaHARPE, VOLZ & MERRY**  
**SCENIC PAINTERS**  
 and **CONSTRUCTORS**  
 Office: 153 W. 33d St., New York.  
 Studio: 947-951 Franklin Ave., B'klyn.

**Scenic Painter,**  
**Stock Scenery and**  
**Productions**  
 Address:  
 Col. Sinn's Montauk Theatre, Brookl., N. Y.  
**Seymour D. Parker**  
**GORDON EMMONS**  
 Othello, Shylock, Desdemona. Address this office.

**COSTUMER.**  
**V. DEGREY**  
**GOWNS**  
 Theatrical Costumes  
 Made at Greatly Re-  
 duced Prices.  
 225 Fourth Avenue,  
 Cor. 19th Street, N. Y.

**VANCE**  
**ROBES**  
 And PURCHASING.  
 1535 BROADWAY, N. Y.

**M. HERRMANN**  
 COSTUMER.  
 20 West Twenty-Seventh Street.  
 New Broadway.

**The Bayes Costume Company**  
 68 EAST 15th STREET, NEW YORK.  
 Are prepared to furnish Costumes in any number de-  
 sired, on hire, rental to apply to gentlemen, ladies,  
 stock, lowest estimates, and superior work.  
 Over 5,000 Costumes constantly on hand.  
 COLIN S. EAVES, General Manager.

**RAILROADS.**  
**THEATRICAL TRAINS**  
 ON THE  
**Wabash Railroad**

Your attention is called to the following train service  
 recently inaugurated by the Wabash Railway Theatrical  
 companies desiring to jump after performance at 4 open  
 at motion next day can do so between any of the cities  
 mentioned below, viz.:  
 L. ST. LOUIS 11:30 P. M. Ar. KANSAS CITY 9 A. M.  
 L. ST. LOUIS 2:30 A. M. Ar. CHICAGO 1:30 P. M.  
 L. CHICAGO 11:30 P. M. Ar. DETROIT 7:30 A. M.  
 L. DETROIT 11:30 P. M. Ar. CHICAGO 7:30 A. M.  
 Palace Sleeping Cars, also Reclining Chair Cars  
 (Steak Free), are run in all through trains.  
 For further information in regard to rates, other  
 train service, etc., apply to  
 M. B. McLELLAN, Gen. East. Agt.,  
 227 Broadway, New York.  
 J. RANNEY, JR., C. S. CRANE,  
 Vice-Pres. & Gen'l Mgr. Gen'l Pass. & Ticket Agt.  
 ST. LOUIS.

**SIEGMAN AND WEIL**  
 THEATRICAL, CIRCUS,  
 AND  
 MILITARY SUPPLIES.

**110-112 Greene Street, New York.**  
 Send Stamp for our NEW CATALOGUE  
 just issued. Largest, complete stock of GOLD  
 and SILVER TRIMMINGS, STAGE JEWEL-  
 RY, SATIN, FLUOREN, ARBOR, etc. in  
 fact, everything required for THEATRICAL  
 WARDROBE at  
**Lower Prices Than Any Other House.**

Just a few items to give an idea of our prices:  
 TIGHTS or SHIRTS, from 50c. a pair, upward.  
 SPANGLES, in gold and silver, \$1.50 a pound.  
 WIGS from 50c. upward.  
 GOLD or SILVER TRIMMING from 5c. a yard  
 upward.  
 Goods sent C. O. D. A deposit required on all orders.  
 Satisfaction guaranteed or money refunded.

**COLIN S. EAVES**  
 has assumed the management of the old established house  
**The Eaves Costume Co.**  
 of 63 N. 15th St., New York, and is prepared to  
 furnish anything and everything "up-to-date," either  
 for sale or hire, at prices defying competition.

**85c. BY MAIL 85c.**  
**THE GIDDY GUSHER PAPERS**  
 By MARY H. FISKE.  
 Published by NEW YORK DRAMATIC MIRROR,  
 1422 BROADWAY.

Mirror Readers **Price 80c.**  
 keep your copies in  
**OUR NEW FILE**  
 Holds 52 issues, keeps your papers  
 in perfect ORDER, and ready for  
 reference.  
**Price 80c.** The New York  
 Dramatic Mirror  
 1422 Broadway, N. Y.  
 Actors and Managers can communicate directly with  
 American Dramatists Authors by addressing them at  
**AMERICAN DRAMATISTS CLUB**  
 1440 BROADWAY, NEW YORK.  
 By sending particulars of their needs to the secretary (Charles  
 Board) no above, general notice will be issued to the members  
 indicating also as to regulations please already printed.



